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EDITORIAL

FEDERAL HOUSING ADMINISTRATION

By F. W. MARLOW

*District Director
Southern California*

Federal Housing Administration

HOW to finance the purchase of and obtain a fair value when buying a home is a vital problem to prospective home owners. Perhaps the most important purchase of their careers, they approach the matter hesitantly. From financing to purchase, plans to performance, specifications to a finished job, the construction of a home is a mystery to most buyers. Their unfamiliarity with home financing methods, materials, construction, costs and values confuse them. Having to rely upon the opinion of others more familiar with such matters, they wonder if they can place confidence in their advisers' judgment.

Any home builder or buyer can be relieved of his doubts by taking his home financing and building problems to a lending institution approved by the Federal Housing Administration. After investigation, the lending institution will send the application to the FHA's local underwriting office for approval.

When an application for an insured loan to cover the construction of a new home is presented to the FHA it must be accompanied by detailed plans and specifications. These are carefully checked for conformity with FHA requirements, and when approved work is started on the construction of the house. During the course of construction the FHA periodically inspects the job to make certain that the materials and workmanship going into the house conform to these specifications and FHA standards.

In addition to this, the Federal Housing Administration checks the restrictions on the adjoining properties; analyzes all adverse influences which may affect that property's value in the years to come; and estimates the probable life of the location for residential purposes. It also checks the location in relation to schools, shopping centers, transportation and other angles which may affect its value. Then, if the Housing Administration gives its final approval one can rest assured that one is getting sound investment in relation to the money spent. Of course, the FHA cannot guarantee against loss from unpredictable sources, but it can make it difficult for anyone to take advantage of inexperience. Both the FHA appraisals and inspections are made by qualified men whose only motive is to see that FHA standards and requirements are lived up to. But in so doing it protects the investment of the borrower as well.

Even in dwellings already built and which one wishes to purchase certain standards are required and similar examination and valuation of the property is made.

The average American family pays a monthly rental which would be sufficient to take care of the monthly payment on a comparable home under the liberalized terms of the National Housing Act. In some instances this monthly payment would be even less than normal rent on similar property.

Under the new and liberalized provisions of the recent amendments to the National Housing Act a new home appraised at \$5,000 would be eligible for a 90% mortgage for financing or \$4,500 on a 20- or 25-year repayment basis. On a 20-year basis, this \$5,000 appraised home, after the original required down payment of 10 per cent or \$500, would require \$30.24 in monthly mortgage carrying charges. Under certain circumstances a 25-year repayment basis might be permitted for the same home and under the same conditions could be completely paid for over the period with monthly mortgage carrying charges of \$26.91.

One fact must not be overlooked in these com-

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putations. This is that the monthly mortgage carrying charge includes the reduction of the mortgage principal, interest charges and mortgage insurance. To this must be added, however, one-twelfth of the local tax assessment, annual hazard insurance and other local charges such as water, etc.

Homes valued at not over \$10,750 come within this 90% provision up to the \$6,000, the difference being subject to the original provision of 80% of value mortgages. Between the \$6,000 and

\$10,000 valuation there is a graduated scale of minimum equity or down payment which is based upon 10% of the first \$6,000 and 20% on each additional thousand dollars. The maximum loan, therefore, on either a \$10,000 valuation or \$10,750 valuation is \$8,600.

Speculative building, multiple-family groups, homes that are neither single-family residential nor to be owner occupied, and all those where the valuation exceeds \$10,750, come within the 80% of value provision.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE WILD FLOWER FIELDS of California vary in acreage and in dates of opening with the seasons but April and May may be counted on to produce an abundance of bloom in the generally accepted locations. In Kern County acres and acres of various varieties of flowers of every hue provide color and fragrance, both in the ever-increasing fields and in isolated spots. The fields and low foothills lining the road to Santa Maria through the Cuyama Valley glow with color, poppies, yellow sun-cups, brodiaea, owls' clover, the blue, purple and cream lupine. On the Foxen Canyon Road, south of Santa Maria, and on to Santa Barbara the highway is outlined with the baby blue eyes, cream cups, yellow violets, forget-me-nots and fiddleneck, with always the poppies and lupine interspersed. The San Diego section will offer a wealth of bloom, both in the interior and coastal regions. The desert in the neighborhood of Randsburg, Mojave and Red Rock Canyon should prove prolific, and the Palm Springs area is always promising of interest and beauty. The Ojai Valley must be visited to see the wild lilac at its finest, and of deep-est blue.

WISTERIA FETE at Scenic Point, Sierra Madre, continues through the month, weather permitting, with a service of luncheon and tea in the glass-enclosed section. The grounds, including the famous wisteria vine, were landscaped under the direction of Charles Gibbs Adams and show much interesting bloom.

GARDEN TOURS in Santa Barbara and Montecito continue on Fridays in April. These tours are under the auspices of the Plans and Planting Committee, and a landscape-gardener guide accompanies the parties, which leave Recreation Center, Santa Barbara, at 10 and 2 on tour days. The admission charge is 50 cents.

SANTA ANA RANCHO BOTANIC GARDENS, owned and founded by Mrs. Susanna Bixby Bryant, is a 200-acre garden where all varieties of California plant life are being propagated. The gardens will be open to the public each Friday in April, May and June, with admittance by card only. These cards may be obtained by writing the headquarters in Santa Ana Canyon. Owing to the cold weather the bloom is late and visits to the gardens will be more satisfactory after the middle of the month.

FLOWER SHOWS, the dated variety, are popular throughout the State.

April 7-10, California Spring Garden Show, Exposition Building, Oakland. This is one of the nationally famous horticultural events of the year.

April 1-2-3, Pasadena Flower Show Association presents the Spring Flower Show at the Civic Auditorium. The National Amaryllis Show is also announced in conjunction by western representatives of the National Amaryllis Society.

April 1-2-3, Santa Barbara Spring Flower Show at the Recreation Center, sponsored by the Plans and Planting Committee.

April 23-24, Flower Show at Coronado.

April 30-May 1, Spring Flower Show, Balboa Park, San Diego.

May 6-7, Flower Show at Huntington Beach.

April 22, Rose Show, Shakespeare Club House, Pasadena, 10 a.m. to 10 p.m., sponsored by the Pacific Rose Society with the Pasadena Horticultural Society.

To April 17, Bulb Show at the California Nursery Company at Niles. More than 100,000 bulbs in bloom, including 400 separate spring flowering varieties on display in over 100 acres.

April 9-10, Palo Alto Garden Club's Annual Spring Show, theme, "Romance," at the Community Center.

April 28, Hillsborough Garden Club's house and garden tour, includes the William H. Crocker estate.

SPRING GARDENS WEEK is held in Victoria, B. C., May 4 to 11, when fifty beautiful gardens are open to the public, with lectures, a flower show, and flower arrangements at the Empress Hotel in connection.



When not in use, the barbecue may be banked with potted plants.

THE OUTDOOR LIVING ROOM

By MARGARET CLARK

THE outdoor living room has been so completely adopted by Californians that now they are tempted to lay claim to its parentage. This is not really the case, however, for we borrowed this pleasant feature of life from the Spaniards who brought the custom over from their sunny native land. But the idea was not original even with them. If one delves into history and travels to Rome, one finds the word "atrium;" but if one were actually living in that era, an invitation to step into the atrium came only to close friends of the family. This Roman atrium was a courtyard enclosed by the main building and entered only from within the residence. The courtyard was usually the most beautiful "room" of the house. Blooming flowers, singing birds, and priceless statuary helped to give it an air of graciousness and quiet repose. Here was centered Roman family life, away from the strife of the business world and enjoyed only by an honored few. And such, in essence, should be the outdoor living room of today.

The Spaniards borrowed the Roman idea of life within the family courtyard, and in the process of transplanting—the patio, a more informal version of the atrium came into being. There developed a more extensive use of the semi-tropical shrubbery native to the country, and less use of architectural and statuary ornamentation. The lack of statuary is no doubt due to the influence of the Moslem religion which forbade the use of figures of any sort. In time, the patio of Spain differed through various parts of the country. In the very hottest climate less use was made of flowers, and the desired vividness of color was achieved by brilliantly colored tiles. However, no matter the district, the keynote of the patio garden was fundamentally the same. The features most desired were privacy, shade, fragrance and repose.

Due to the temperate climate of California, the residents were quick to see the advantage of the patio, and have adapted it to various needs. Since a patio is inherently Spanish, and our architecture is borrowed from all countries, the outdoor courtyard was "Americanized" and, in turn, evolved into the "outdoor living room." Fortunate, indeed, are we who can enjoy the amenities of life in harmony with nature.

Though there is still a nip in the air, and at present we are more interested in easy evenings by the fireside, summer will come again, and now is the time to prepare a garden spot for picnic meals and lazy days of enjoying one's garden within the garden. Let me emphasize right here that now is the time for reconstruction work in the garden, so if you have not already arranged for a garden room, there is no time like the present.

There are two types of outdoor living rooms—formal and informal—and there are many variations possible under those headings. Keeping in mind the first requisite of privacy, both types are completely enclosed in

(Continued on Page 8)

THE PAGEANT-PLAY, "Ramona" is given at the Ramona Bowl, midway between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. This out-door play of early California opens April 23-24 and continues on successive weekends, April 30-May 1, and May 7-8. A dramatization of the Helen Hunt Jackson novel was first made by Virginia Calhoun, who later gave the rights to a pageant production to Garnet Holme, whose arrangement is still used. Spanish and Mexican songs and dances are introduced and the Indian sunrise and sunset calls are featured.

AN EXHIBITION of contemporary ceramics by Myrton Purkiss, April 4 through April 9, is held at House and Garden, 921 Fair Oaks Avenue, South Pasadena. Mildred Bryant Brooks shows a group of etchings, April 11 to 19, and because of her interest in trees and her many awards for their reproduction, the occasion has been selected for a display of miniature tree arrangements.

SOUTHERN CALIFORNIA HOME SHOW, April 21 to May 1, presented under the auspices of the Building Contractors' Association with the cooperation of the Los Angeles Chamber of Commerce, includes the participation of other municipalities, including Pasadena, Whittier, Glendale, Long Beach, Santa Barbara, Culver City, and San Diego.

BEAUTIFUL GARDENS for every home is the present motivation of the members of the Ebell Club of Bell. They have started a community-wide campaign to make the property owners of Bell and Maywood garden conscious, and the garden section of the club announces a spring yard and garden contest. Entries are accepted to April 11, with the judging in July.

CALIFORNIA GARDEN CLUBS, INC., hold the spring meeting at Hotel Huntington, Pasadena, April 8-9-10. The program includes garden visits, a talk by Dr. Adele Lewis Grant on California birds, and one by Ernest Williams, "Rural England—Its Gardens and Historical Landmarks" illustrated with beautiful colored slides. Also a talk by Charles Gibbs Adams on "The Native Plants of California." After the official dinner Dr. Paul F. Cadman speaks on the "Immortal Incense Out of Mortal Things." The Huntington Gardens, Library and Art Gallery are visited Sunday afternoon.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS hold the thirty-seventh annual convention, May 4 to 6, at the Biltmore Hotel, Los Angeles. The theme "Let there be light" stresses an understanding of problems in industry, crime, health and international relations. Mrs. Duncan S. Robinson of Rio Vista is the State president.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter division, closes the season of illustrated lectures with one of particular interest by Arthur A. Allen, Ph.D. of Cornell University, entitled "Hunting with a Microphone" and is illustrated with photographs and records in sound of hundreds of rare and vanishing birds. Dr. Allen is heard, April 19, at the Civic Auditorium, Pasadena.

GREENWOOD REVIEWS close for this season in California in April but announcement is made that Miss Greenwood returns next fall for another series of her delightful discussion of events. During the winter Aline Barrett Greenwood has reviewed many new books, outlined recent plays, and presented current events in an enlightening manner. The date of the final talk at the Shakespeare Club House, Pasadena, is April 10. The San Francisco series is presented in the Italian Room, Hotel St. Francis, the second Monday of each month. Miss Greenwood is also heard at Santa Barbara, Los Angeles, Long Beach, San Diego and La Jolla. At the latter points, April 18 and 16, respectively.

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LEATHERS



The Peasant mood, so well expressed in the new collection of decorative fabrics for spring, provides the theme for an individual room or the entire home. The designs, representative of the native art of various countries, suggest new color schemes. In the grouping shown, a peasant print in Swedish motifs finds a happy use in the window hangings and window seat valance. It is a pattern that is available in varied colors. The walls are covered with wallpaper simulating pine, the furniture is French provincial and old copper and pewter add a soft mellowness. From J. W. Robinson Company in Los Angeles.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include reviews of new books by the authors: April 2, Captain Warwick M. Tompkins, author of "Fifty South to Fifty South" the story of a voyage around Cape Horn in the schooner Wander Bird. April 9, Stewart H. Holbrook, author of "Holy Old Mackinaw," a natural history of the American lumberjack. April 16, Mrs. Gertrude Bosworth Crum, author of "Strumpet Wind." April 30, Miss Helen Burwell Chapin, translator of "The Round of the Year," poems from the Chinese. Miss Peggy Bethers reads the late plays each Thursday afternoon.

AT CASITA DEL ARROYO, Pasadena, Miss Mary Wadsworth gives readings on modern home building and interior decoration, designed for all interested in the subject of building. Current dates are April 5 and April 12, at 10:30 a.m.

STICKNEY SCHOOL OF ART, Pasadena, announces a no-charge art forum, to meet every Wednesday at 7:30 p.m. at the school, 699 East Walnut Street. The forum follows no arbitrary program but presents phases of art history and art appreciation, to which the public is invited.

AUXILIARY BOARD of the Children's Hospital, San Francisco, again raise funds for the Hospital through a handicap race at Bay Meadows, April 16, Luncheon will be served in the Turf Club instead of the traditional Mardi Gras ball.

ANNUAL EXHIBIT DAY, with open house, is announced by California Institute of Technology, Pasadena, for April 8-9. The exhibition on Friday is planned for students, faculty, associates and their guests, and organized groups. On Saturday the general public is welcomed.

SOUTHERN CALIFORNIA Professional Golfers Association announces the California open links tournament is held at the Stockdale Country Club in Bakersfield, April 7-10.

IN THE YACHTING WORLD the calendar shows many events: April 2-3-9-10, Seventh Annual Gold Cup series; April 16-17, Los Angeles Yacht Club opening races; April 23-24, thirty-third annual L.A.Y.C. stag cruise to Catalina; April 30, California Yacht Club opens.

RIVERSIDE KENNEL CLUB announces the Spring All-Breed Show, April 24. Mrs. Arthur Sharland, secretary, 5130 Hallwood Avenue, Riverside.

THE CALIFORNIA SOCIETY of Architectural Draftsmen has been newly organized and plans to hold its first dinner meeting at the Hotel Hayward in Los Angeles on April 12. Aubrey Horn is the president and headquarters are located at 627 S. Carondelet St., Los Angeles.

PRODUCERS' COUNCIL of Southern California invites architects to attend the informational meeting and entertainment to be held the last week in April in conjunction with Crane Company at the opening of Crane Company's newly remodeled showrooms at 950 N. Highland Ave., Los Angeles. Motion pictures titled "Flow" will show the manufacturing of Crane products.

CHAFFEY INTERSCHOLASTIC MEET is held at Ontario, April 9, on the campus of Chaffey Union High School and Junior College.

SPRING GARDENS WEEK, Victoria, B. C., May 4-11, is again sponsored by the management of the Empress Hotel under the auspices of the Vancouver Island Horticultural Association.

THRIFT SHOP COMMITTEE of the Assistance League, Hollywood, hold a monthly bridge-tee to replenish the shelves of the Thrift Shop and admission is secured through a bundle of clothing to be sold later in the shop.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, offers a series of four plays under the heading of Spring Play Schedule. Two plays are given each month, running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director.

April 5-16, "High Tor" by Maxwell Anderson.

April 19-30, "The Case of the Frightened Lady" by Edgar Wallace.

May 3-14, "Merrily We Roll Along" by George Kaufman and Moss Hart.

May 17-28, "George and Margaret" by Gerald Savory.

The Laboratory Theater is a vital part of the Playhouse, yet functions individually. It is planned as a try-out spot for new and original plays, productions run a week and alternate with presentations by Senior Players.

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are again in full swing of production. April 5, "Ysidro" opens and is presented on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday. "Ysidro" gives a picture of Mexican life with its primitive dances, masks, and lovely rhythms. San Ysidro is the patron saint of all Mexican farmers.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, opens "Shadow That Passes" by Michael Bond, April 12, under the direction of Francis Hickson.

CALL BOARD THEATER, 8451 Melrose Place, Los Angeles, is staging "Snow in Paris" by Paul Fielding. Paul Norris is the director.

STUDIO VILLAGE GUILD, Hollywood, has booked "The Duggan Family" by Katharine Kavanaugh for nine weeks. The problems of the middle class family prove attractive.

GOLD HILL PLAYERS of Monrovia celebrate their sixth anniversary April 8, by presenting a group of one-act plays, written by Miss Ruth Elliott, former president of the players. Mrs. W. J. Cornes is the Forum speaker for the evening, and following the plays a reception is held at the theater for Miss Elliott. The theater is located at Sharnock and Colorado, Monrovia.

GEARY THEATER, San Francisco, announces "You Can't Take It With You" by George Kaufman and Moss Hart, may be seen there all of April.

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THEATER AMERICANA of Altadena intends to present American plays, and particularly plays dealing with the southwest. Mrs. Gladys Shields is president, and Miss Helen Flaxington is vice president. The current play is "More About Women" by Lena Nelson, April 19-20-21.

ARTHUR BECKHARD is presenting "Golden Boy" with Francis Lederer in the lead, opening April 4, at the Curran Theater, San Francisco.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association, and directed by Pierre Monteux, continues the presentation of symphony concerts during April. Twelve pairs of Friday afternoon and Saturday evening (repeat) concerts are included in the eighteen weeks' season, given at the Memorial Opera House. The current dates are April 1-2; April 8-9, Artur Schnabel, pianist, is the soloist; April 22-23, the Municipal Chorus in Caesar Franck's Beati-tudes.

WITH RUDOLPH GANZ conducting, the San Francisco Symphony Orchestra is heard in the two remaining "Young People's" concerts, April 2-9, at the Memorial Opera House.

PHILHARMONIC ORCHESTRA of Los Angeles, Otto Klemperer, conductor, continues the symphonic winter season at the Philharmonic Auditorium. The concert pairs are given on Thursday evenings and Friday afternoons and the dates are April 14-15, with Artur Schnabel, pianist, as soloist; April 28-29, Rose Bampton, mezzo-soprano, soloist. In the Brahms Cycle, April 9, the soloists are Bronislaw Gimpel and Alexander Borissoff; April 23 is the date of the fifth concert, and the cycle closes May 7. The orchestra is heard at the annual Easter sunrise service at Forest Lawn Memorial Park on April 17.

L. E. BEHYMER announces two interesting musical events to close his Artist Series at the Philharmonic Auditorium, Los Angeles. Helen Jepson, soprano, is heard, Tuesday evening, April 19; and the famous Norwegian singer, Kirsten Flagstad, appears Tuesday evening, May 3.

CHAMBER MUSIC SOCIETY of Los Angeles presents the Budapest String Quartet at Royce Hall, U.C.L.A., Westwood, Friday evening, April 8. Members of the ensemble are, Josef Roisman, first violin; Alexander Schneider, second violin; Boris Kroyt, viola; Mischa Schneider, 'cello.

CLAREMONT COLLEGES closes the season in the Artist Course at Bridges Auditorium with the presentation of Helen Jepson, soprano, April 14.

MUSIC SOCIETY of Carmel closes the annual winter artist series, April 16, with the Budapest String Quartet, an outstanding chamber music group.

CIVIC ORCHESTRA, Dr. Richard Lert, conductor, gives the current concert, April 30, at the Civic Auditorium, Pasadena.

HELEN GAHAGAN gives a recital, April 6, at the music room of the Biltmore Hotel, Los Angeles, for the benefit of Anne Lehr's Hollywood Guild.

HOLLYWOOD APOLLO CLUB announces its inaugural concert for April 6, at the Wilshire Ebell Theater, Los Angeles. The conductor is Malcolm McMillan, former conductor of the St. Paul Orpheus Club, and the soloist is Olive Emerson Arnold, lyric soprano.

EDWIN LESTER is again in charge of plans for the presentation of springtime light opera at the Philharmonic Auditorium, Los Angeles.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, distinguished American soprano, continues the opera series at the Riverside Junior College Auditorium, with the presentation of the "Barber of Seville," April 14-16-18.

CALIFORNIA SOCIETY OF COMPOSERS are formulating plans for this year's festival of music by American resident composers who are members of the society. The plans include an orchestra program, one choral program, and one chamber music program.

MUSICAL EVENTS at San Diego include, April 5, Los Angeles Philharmonic Orchestra, Savoy Theater. April 12 and 22, San Diego Symphony Orchestra at the Savoy Theater.

COLEMAN CHAMBER CONCERTS contribute largely to each musical season at Pasadena. They are given at the Community Playhouse, 30 South El Molino Avenue, on Sunday evenings. The concert, April 10, is a return engagement of the Budapest String Quartet of Hungary.

GRACE BUSH, composer gives a program, April 5, at the Philanthropy and Civics Club, 1419 Wilson Place, Los Angeles. Her compositions will be sung by John Knox, tenor; Allan Hubbard, baritone; Blanche Phillips, contralto, and Grace Coffman Brewer, soprano.

WHITTIER COLLEGE students, members of the a capella choir, close a tour of the northern part of the State under the direction of Frank Purcell, instructor of voice, April 3.

UNIVERSITY OF CALIFORNIA sponsors a series of concerts at the Gymnasium for Men, Berkeley, by the San Francisco Symphony Orchestra, Pierre Monteux, conducting. On April 3, Brian Aherne, Shakespearean actor, presents an addition to the program.

LILLIAN STEUBER, pianist, is heard in recital, April 12, at 1400 Hillcrest Avenue, Pasadena. This is the final concert of the series.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, James Guthrie, conductor, is composed of eighty-five women musicians and has the distinction of being the first of its kind in the world. The object is to give women an opportunity to study and play symphonic music. The concerts are presented at the Philharmonic Auditorium.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra sponsor a series of morning musicales in the homes of members. The program of April 13 is given at the home of Mrs. George C. Baker, Jr., Pacific Palisades, while the final concert is presented at the home of Mrs. Harry Johnson in Brentwood, May 11.

FEDERAL SYMPHONY HALL is the new musical center of Santa Barbara, the home of the Symphony Orchestra and the Federal Music Project. The hall was formally dedicated last month with Henry Eichheim, well known composer, as the speaker.

STRING QUARTET of San Francisco gives the final concert of the fourth season, April 27, at the Veterans' Auditorium.

LORING CLUB is heard in concert, April 3, at the Veterans' Auditorium, San Francisco. Everett Foster, Baritone is the soloist. Paul Paddon Ralston is the director.

GLENDALE SYMPHONY ORCHESTRA is composed of seventy pieces and is directed by Dr. William Ulrich. Concerts are given in the Hoover High School.

CAROLYN E. WARE brings to a close her quest ensemble series with the program of Budapest Quartet, April 19, at the Community Playhouse, San Francisco.

ELMER WILSON presents the remaining events on his concert course for this season at the Civic Auditorium, Pasadena; April 11, Helen Jepson, soprano; May 5, Kirsten Flagstad, outstanding singer of the present day.

DANCE PROGRAMS on Sunday afternoons at the San Francisco Museum, Civic Center, are presented, April 3, by the Peters-Wright dance group; April 10, by the Beatrice Lewis dance group, and April 24, by members of the Pataky group.

ORGAN RECITALS are presented at 3:00 o'clock each Saturday and Sunday afternoons by Uda Waldrop at the California Palace of the Legion of Honor, San Francisco.

DANCE FESTIVAL at Mills College includes "Modern Music and Modern Dances," April 13, Lou Harrison; April 20, Dance demonstration by Lester Horton and his group; April 27, Bernice Van Gelder and group present a talk and demonstration on Modern dance choreography; April 29, at the Greek Theater, the Mills College Student dance programs, Lina Flade, Virginia Stone, and dance Club.

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ART CALENDAR

BERKELEY

"AN ARTIST'S PLACE," 2193 Bancroft Way, recently opened under the direction of John Rogoway, showing the work of Marian Simpson, Margaret Peterson, Patricia Williams, Nils Gren, Joseph Sheridan and Hamilton Wolf.

CARMEL

CARMEL ART ASSOCIATION: Oils, watercolors, prints and sculpture by members.

CORONADO

GALLERIES, Hotel del Coronado: A group of selected paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition for Art Department, under the direction of Millard Sheets.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Watercolors and oil paintings by Western artists.

GARDENA

GARDENA HIGH: Senior classes hold the eleventh annual exhibition of paintings by artists of southern California, April 19 to May 4. Two purchase prizes, the first being \$300, will add paintings to the school's collection of forty-four canvases.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Exhibition by members.

FILLMORE

ARTISTS BARN: April 3 to 30, one man show by S. MacDonald-Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To April 12, portraits of various film leaders by Lenore Gardner, protégée of John Singer Sargent. Water colors by Marina Ullanoff, April 4 to 18.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings and prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: To April 4, the first exhibition in the United States of Australia's famous painter, H. Septimus Power, showing portraits as well as studies in oil and watercolor.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists is shown in a rotating exhibition, changed monthly.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Through April 14, Buckley MacGur-in shows paintings, drawings, prints and illustrations. Through April 16, sculpture by David Edstrom. April 15 through April 30, paintings by Fred Sexton.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring exhibition by members of the Association.

SILVER BELL, 492 Coast Blvd.: The work of invited local artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by La Vernon Giroux, Los Angeles artist. In the City Hall Tower the exhibition by the Painters and Sculptors Club continues through April. Twenty-six paintings are included. Both exhibitions are open daily except Saturdays and Sundays and are free to the public.

ART CENTER SCHOOL, 2544 W. 7th St.: To April 9, a collection of drawings and photographs by Man Ray. Included are the drawings which illustrate "Les Mains Libres" by Paul Eluard.

BILTMORE SALON, Biltmore Hotel: Paintings by old and modern artists, from the Robert C. Vose Galleries of Boston throughout the month.

CHOUINARD SCHOOL, 841 S. Grand View: Pencil drawings and engravings by Margaret Kidder.

EBELL SALON OF ART, 4400 Wilshire Blvd.: "Women Painters of the West."

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: April-May, Fifth annual exhibition, Western Desert and Indian Painters.

FEDERAL ART PROJECT GALLERY, 608 So. Berendo St.: Continuous exhibition, open daily, except Sunday. Exhibits changed every two weeks, consist of lithographs, watercolors, oils and statuary.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Bessie Laskey and Paul Comers. Miniatures by Ruby Walker Usher.

LOS ANGELES MUSEUM, Exposition Park: To April 10, Stowits, "American Champions," Athletes in Olympics. April 15 to June 12, annual Painters and Sculptors exhibition.



Now permanently owned by the Fine Arts Gallery in San Diego, is a quiet, life-size painting of a well-known American artist, Ruth Miller Fracker, by Ejnar Hansen. This portrait was purchased by popular subscription and Society funds. The subject, a slender young woman of sensitive nature, is shown sitting in a mission chair and looking meditatively into infinity. Contrasting with her mood and giving it a sympathetic human value are the opposing lines and planes of the incidentals of the canvas. However, her reflections, temporarily at least, surmount these suggested obstacles, and her retrospection pervades the work.

ARROYO SECO LIBRARY, 6145 North Figueroa Street: To April 15, an exhibition of twenty paintings and color etchings by Nell Brooker Mayhew. The etchings are from the series known as "Across America."

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Oils and gouaches of middle west subjects by Cameron Booth.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Easter vacation, April 11 to 16, Spring term reopens April 18, continues to June 5. The Institute has added two full-year scholarships to those already offered as prizes in the scholarship contest of the Southern California Festival of Allied Arts, in the art division.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian arts and crafts. Open daily, except Monday, 1 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Through April exhibition from the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by William Wendt.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Exhibition of paintings by Angel Espoy.

U. C. L. A. CAMPUS GALLERY: To April 8, Hawaiian watercolors by John Olsen.

U. S. C. CAMPUS GALLERY: Exhibition arranged by members of the Art Department.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members of the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To April 8, original drawings for the theater by Jo Mielziner and Rex Whistler; April 10-24, watercolors and oils by Elinor Ulman and Jane Foster Kemper, Mills graduates; April 27-May 24, graphic art of the 19th and 20th centuries. In the Bender Room, to April 17, Early American printing, April 20, John Muir exhibit.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: To April 16, fourth annual Graphic Art exhibition. Members' general show.

OAKLAND ART GALLERY, Municipal Auditorium: Annual Exhibition of Oil Paintings.

PALOS VERDES ART GALLERY, Public Library: Watercolors by Bessie Hazen.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Avenue: An unusual collection of Chinese prints, also carved jade, ceramics, tapestry and damask hangings.

HUNTINGTON HOTEL GALLERIES: Oils and watercolors by California artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Oils by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition arranged by Art Department.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition by members of the Association. Through April, May, to June 15, the showings are the work of groups of four or five painters, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints Room. Photography by the Sierra Camera Club of Sacramento.

SAN DIEGO

FINE ARTS GALLERY: Art bequeathed by Mrs. Henry A. Everett; from April 8, First Annual California Ceramic Arts exhibition; to April 8, pencil point drawings, architectural competition for a doctor's office, showing the use of tile, sponsored by the San Diego Chapter of the A.I.A.; a retrospective exhibition of contemporary artists of San Diego; exhibitions by the San Diego Art Guild, to April 15, landscape painters and April 16-30, watercolors and pastels; photographs illustrating Henri Matisse's method of painting; the exhibition of Persian arts and beautiful fabrics continued.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of faculty members.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramics, wood, textiles.

THE ART CENTER, Mercedes Bldg., 251 Post St.: To April 12, gouaches by George Harris.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

VERA JONES BRIGHT STUDIO, 165 Post St.: Gene Kloss' Teas watercolors; Ray Boynton's oils.

COUVOISIER GALLERIES, 133 Geary St.: Prints of boats.

CITY OF PARIS GALLERIES, Geary, Stockton and O'Farrell Sts.: April 4 to 16,

pastels of dogs by Betty Running, studies of famous dogs including one or more seeing-eye dogs. April 18 to 30, portraits by Irving Sinclair.

DE YOUNG MUSEUM, Golden Gate Park: Permanent collection. Polish peasant paper cuts, American Indian painting, Southwestern Indian Arts.

PAUL ELDER GALLERY, 239 Post St.: To April 9, watercolors by Charles Surendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening April 1, paintings by Louis Corinth. Opening April 12, Old Master drawings from the collection of Sir Robert and Lady Witt. Through April 24, 48th annual American Painting Exhibition. Through April, exhibition of European Porcelain, collection of Mrs. A. B. Spreckels.

SAN FRANCISCO MUSEUM OF ART, Civic Center: 58th Annual Exhibition of the San Francisco Art Association through May 2. April 22 through May 13, prehistoric rock pictures.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings in oils and watercolors by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibition in the library commemorates 150th anniversary of the birth of Lord Byron, English poet, a display of thirty-two rare editions of poems and proof sheets of the poet's work. Visitors may see a set of thirteen engravings of the "Cries of London" after paintings by Francis Wheatley.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by artists of California.

FAULKNER MEMORIAL GALLERY, Public Library: April 1-30, Artists west of the Mississippi; April 1-15, Drawings by Los Angeles group; April 15-30, Daumier-Garvani lithographs.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Spring showing by members.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Oil paintings by Alson Clark.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Chinese paintings, Persian art, Mural exhibition, American drawings of the past and present, paintings by Louise Gilbert.

MISCELLANY

KATHERINE STETSON CHAMBERLIN has just returned from a trip East. She visited several important galleries in the principal cities and reports a hopeful tendency to the return to sane painting. She had the good fortune to see four annual exhibitions. The Chicago Art Institute's Annual contained work showing the prismatic influence of Renoir, the "American Scene" in a gloomy and ungarish mood—for example, the arresting countenance of a dead horse being conveyed to a glue factory; the devastation of a Mississippi flood, etc. There were a few "American Scenes" in a more jovial mood, and some good portraits. The sculpture was better than the paintings. An unusual event was held at Rockefeller Center called "Dance International Exhibition" in which Mrs. Chamberlin was invited to enter her bronze "Dancer." The scope of this exhibition included motion pictures, paintings, drawings, sculpture, stage settings, photographs, costume dolls and actual performances by dancers.

JEAN MANNHEIM'S spring sketching trip to India was interrupted by the recent storm. While waiting for better weather he had the opportunity of studying the strange collection of persons temporarily assembled in the desert town. Upon his return to Pasadena he started a composition based upon his observations which he calls, "The Uninvited Guests of the Southern Pacific."

ALSON CLARK has a one-man show at the Museum of Fine Arts, Stanford University. The exhibition is being well received. It includes some charming Parisian street scenes and a group of small, delightful paintings of New Orleans. Chicago buildings in the snow make a vivid contrast with the generous warmth of the California landscape. The pictures combining landscape and architecture are some of the most successful examples of his work.

HENRI DE KRUIF preceded Mr. Clark at Stanford with watercolors, lithographs and etchings. His still-lives were particularly fine and brilliant, and last but not least, several sales were made.



The children's art class at the Honolulu Academy of Arts.

CHILDREN'S ART IN HAWAII

By DOROTHY R. SCHENCK

A VISIT to the schools of Honolulu would be a fine approach to an understanding of the part which the Honolulu Academy of Arts plays in the educational life of the city.

The visitor will see very few children of Nordic complexion. Little dark heads prevail, and dark and shining and very intelligent are the eyes that meet the stranger. A large percentage of our population is Oriental. Their parents and grandparents came from China, Japan, Korea and the Philippines as laborers and they brought little with them. Their children speak English, have grown up in our schools and wear American clothes, but they know almost nothing of their own racial culture. The native children of Hawaii, pure or with an intermingling of European as well as Oriental stock, add rich and colorful pageantry to our island life.

In the school room they become familiar with the ancient peoples of Egypt, Greece, Rome. The Age of Chivalry becomes real through the stories of King Arthur and Robin Hood. The Europe of the Renaissance is studied for its effect upon the building of America. So the teachers bring their classes to the Academy for a lesson on the art of these great periods. The children gather in the Ancient Art room, in the Early American room or in the Italian gallery, and here, among actual objects created in the period they are studying, and with slides to make the story more complete, they become familiar with the great artistic heritage of the Occident.

In the same way they study the arts of the East in the Oriental galleries, the religious sculpture and painting of Buddhism, the decorative arts of the Oriental peasant home, as well as the splendid porcelains and lacquers of the palaces. All these take on new meaning and dignity in the Academy environment. Last year the number of children who came for these visits was 40,033.

In the department of creative arts, the children's workroom is a busy place after school and on Saturday mornings. Here you will find them, grouped according to age interests, all busily at work, sometimes modeling in clay or carving in wood, or perhaps experimenting with dyes, or carving out linoleum blocks for prints. They draw in charcoals and huge soft crayons, and some of their animal studies made on trips to the zoo are amazing in their realization of the essential qualities of kangaroos or monkeys. The older pupils work in watercolor and oil. The wealth of colorful subject matter, flowering trees, ships and the sea, still life and native costumes, makes this depart-

ment particularly enjoyable. The work of very young children who are keenly sensitive to the spirit of things is most akin to the modern movement in art, so the goal is to keep that imaginative spirit untrammelled in its expression, at the same time giving the child the assurance that comes through training in the mastery of materials.

The dedication of the Academy of Arts upon its opening in 1927 expresses better than any other words the purpose and the spirit of this museum. It was written by a poet, but it grew out of the great heart of its founder, Mrs. C. M. Cooke.

That our children of many nationalities and races, born far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors;

That they may grasp that composite heritage accumulating for the new generations of Hawaii;

That Hawaiians, Americans, Chinese, Japanese, Koreans, Filipinos, North Europeans, South Europeans, and all other peoples living here, contacting through the channel of art those deep intuitions common to all, may perceive a foundation on which a new culture, enriched by all the old strains, may be built in these islands;

That it may contribute to such understanding and mutual respect;

The Honolulu Academy of Arts opens its doors to this community, so situated that it calls East the West and West the East, perhaps in happy continuance of that ancient Polynesian custom of exchanging the names of close friends.

WILLOWDEAN CHATTERTON HANDY.

FLOODED FRESNO ADOBES

By CLARENCE CULLIMORE, A.I.A.

IN VIEW of the fact that the eyes of the State are just now focused on the flood havoc in the fashionable Fig Gardens adjacent to Fresno, and because what happened there might happen elsewhere, it may be pertinent to note the behavior of the five adobe houses within the flooded area.

Although adobe structures untreated against the action of water can not be expected to withstand the ravages of a major flood any more than a wood frame house is expected to withstand a raging fire, it is surprising to find that one of the five adobe homes in Fig Gardens was unharmed by the flood, two were damaged superficially and are now undergoing repairs, while the other two were absolute failures constituting practically total losses.

The two that perished were in no way designed or protected against the effects of water. They were both small houses and one of them too cheaply built.

CALIFORNIA POET'S CORNER

THE SPRING THIS YEAR

By ROSALIE MOORE

The Spring this year came with a colored rain
That easily raised up flowers. I have seen,
Looking out early, rims above their rims,
The yellow above the yellow—all things prisms.
It was a bright rain, starting not far up—
A glance just off the roof top. Up above
Might have been any season; at that level
The Spring was starting in glass zones of rain
Where the clenched bulbs were bursting under
cover.

This lasted days: the stationary rain-lines
Pounding in thickets, and after that, the silence.

Then motion started in the charged black soil:
First the slight domination of a tendril,
A green thing in two pieces joined together
On a way to ground no wider than a hair;
And next, white sprouts that squeak as they come
up;

A seedling pear top-heavy to the ground
On its thin splint. Soon Spring was general—
The shift from ground to grass grown freshly
upward,

No wind to north it yet, or feet to track it,
Not shaken by the business, yet, of moles.

FROM A NORTHERN WINDOW

By ROSALIE MOORE

All through the winter silences I feel
The heaviness of old returning fears;
Across the frozen continent they steal
Like Norms of Urda prophesying tears;
Until, upon a morning cold and bright,
The wraiths are all affrighted from the world;
A new-created leaf has sprung to sight—
A green and lonely banneret unfurled.
And then I wonder at this soul of mine,
That Balder was forgot, and I beguiled;
For death and birth are equally divine,
And birth has met me in a leaf and smiled.
Oh, save for me remembrance of this fire
That comes in Spring to nourish life's desire!

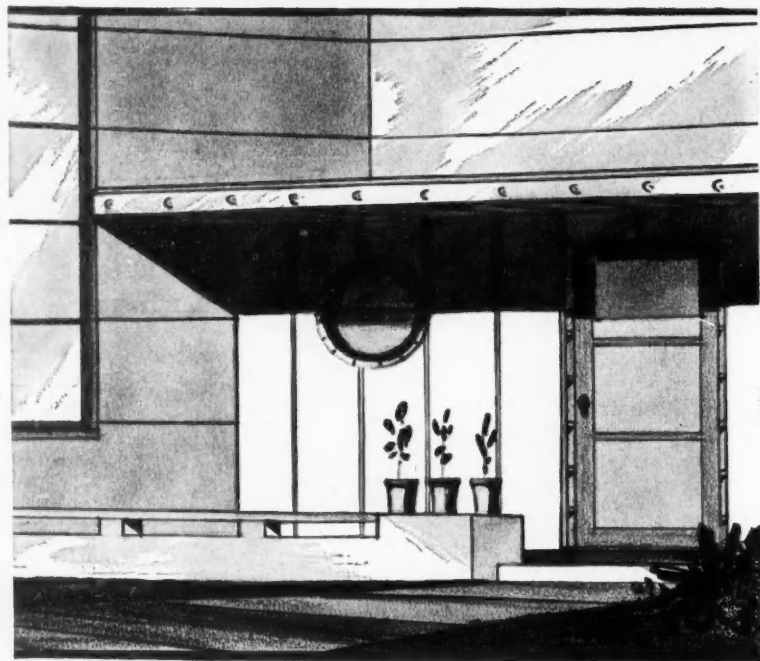
Our Poet of the Month

ROSALIE MOORE is one of the younger California poets who is doing good work that has appeared in many of the poetry publications. She was one of the prize-winners in the recently issued "Crown Anthology," the poem being "Butterflies of Fujiyama." She also received in March of this year an honorable mention in a national play contest held in New York and sponsored by leading motion picture producers. A comedy of radio life was the play submitted, and the committee has asked to see other work of the young poet. Miss Moore lives in Berkeley.

Of the two adobe houses that were considerably damaged, but not beyond repairs, one stood in four feet of water for three days and the other in one foot of water for a day and a half. Both of these houses are structurally safe and are now undergoing repairs. The latter is still being occupied by its owners.

The fifth adobe house, built about three years ago escaped any flood damage. This was due to the presence of mind of the owner who upon receiving the flood warning caused a sufficient embankment of earth to be raised around his house. Even if this had not been done it is my opinion that this house would still have survived the flood with no greater damage than to its neighbors of wood and brick, for it has an exterior covering of cement plaster one inch thick and reenforced with heavy reenforcing wire. This house was the only adobe house in the Fig Gardens that was protected on its exterior. Had the others had this protection or had they been built of stabilized (waterproof) adobe bricks, it is my opinion that they would not have suffered more than their neighbors of more commonly used materials.

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A pool that is very Spanish in feeling and quite at home within the patio.

THE OUTDOOR LIVING ROOM

(Continued from Page 3)

some manner. However, the formal area is more definitely outlined by a wall or a hedge. There are many types of walls—native stone, brick and plaster; but if a wall is to be used, choose a material that harmonizes with the house. The height of the wall may be left to the owner's choice, or may depend upon the immediate architecture. It is well to break the severity of a wall by the use of vines, espaliered fruits, or flowers and shrubs. If a wall is not desired, there are many hedges that may be used. Cypress, Eugenia and Ligustrum will all grow in a compact form that will insure the desired privacy. Ordinary fences of wire, when heavily covered with vines, are very successful and, in many cases, trellis fences are quite in keeping and very attractive.

Flagstone pavement, brick, or cement floors are usually used in outdoor living rooms, but if they are not going to receive too hard usage, a velvety lawn makes an attractive carpet for this outdoor room. If flags are used, there are many mosses, ground covers and even tiny plants such as English daisies and alyssum to be planted in between the stones. A selection may be made from many different motifs, but the Spanish type is very popular for the formal area. This style is stimulating and different for the planting is usually confined to pots. Bright spots of color are added by the grouping of these flowers, and gaily colored tiles and mosaics further enhance the scene.

Whether the style is formal or informal, a large shade tree is necessary. For this, a round headed, spreading type of tree such as the Oak, Sycamore and Elm, are fine for both utilitarian and picturesque detail. The shade they give by day, and the shadows they cast by night are almost equally enjoyed.

A bit of water is always a welcome addition—whether in the form of a wall fountain, center fountain, or merely a quiet pool. Aside from the charm of water in the garden, it is a practical touch for there is a definite cooling effect upon the temperature. There is nothing more enchanting than the gentle trickle of water over the pavement and to add further atmosphere one might house some pigeons or doves in a near-by tree. They will add their gentle murmurings to the merry splashing of the fountain.

In the southern part of the state barbecues are really on the "must have" list, and they can be made appropriate to either formal or informal schemes. The types of barbecue pits are as numerous as our architectural styles, and there is one to fill each and every need. If desired, an open fireplace can be used to great advantage. Did you ever consider how inexpensive it would be to have the living room fireplace cut through to the terrace? There are more elaborate barbecue grills with the fireplace extra, and even a special section for pancakes. These can be built as a definite and attractive unit of the outdoor living room. In themselves, they can be beautiful architecturally, and during the months when they are not in use, they may be banked with potted plants.

Now, we come to the informal garden room—so easy to have, and so enjoyable to use. There need be no definite boundaries, perhaps only a secluded corner of the garden will be used. Green grass, the shade of a big tree and a comfortable spot in which to repose are the only requisites. It is well to add a note of cheer by the use of blooming flowers. Again, let me suggest a pool—in this case, a quiet, informal pool with a few ferns or flowers growing around the edge.

The plant materials may be left to the individuals' taste, but I do suggest fragrant flowers for around these areas. The starry jasmine and the night blooming jasmine (the latter, *Cestrum parqui*) are truly delightful. The berried shrubs such as *Cotoneaster* are appropriate. They give color by their flowers in the spring, and color by their berries the remainder of the time. In addition to this, they attract the wild birds to the garden. These little creatures will become quite friendly with kindness and encouragement, and they add a note of life to the garden that can be achieved no other way. By all means, remember that white flowers will add that extra touch of moonlight glamour to the garden.

You will be adding many extra hours of enjoyment to your days and evenings if you will look around and find a spot into which you may tuck an outdoor garden.



Charles F. Prickett, business manager of the Pasadena Playhouse, and Fairfax P. Walkup, director of the School of the Theater, take their business out-of-doors and are discussing with Eugart Yerian and Paul Camp, two graduates of the School, the future of the Little Theater at Memphis.

SPOTLIGHTING LITTLE THEATERS

By CHARLES F. PRICKETT

IT has been our privilege during the last twenty years to try to assist Little Theater organizations with their problems. Time after time we are asked why there is such a high mortality among the Little Theaters. We hope that the following statements may be of assistance in curbing the rate of failures.

The principal causes of Little Theater failures are not lack of ability on the part of casts or the director's experience. They are (1) lack of push, drive, or the go-getting spirit, (2) a failure to realize that although it is a Little Theater and an art project, it must, like any well organized business establish a line of responsibility and authority in its organizational set-up, (3) letting the pink-tea-social aspect dominate the picture, (4) lack of financial plans, (5) lack of daring, (6) failure to develop *esprit de corps*.

Too frequently the tendency is for Little Theater groups to sit back complacently and expect success to come without extraordinary effort, particularly effort that is coordinated. Then all manner of excuses are made for failure except the right one. There are times when driving force is needed if anything worthwhile is to be accomplished and with the handicaps that a Little Theater group must overcome this force must be available and used with simple directness. The casual attitude must be absent.

Our second point is organization. It is difficult to understand why Little Theater groups persist in treating the internal organization problems in such a matter of fact manner. They should realize that after all theirs is a business. That the organization is the canvas and frame upon which the director can paint and display his art. How permanent would the artist's work be if the canvas sagged and the frame warped? So with the group's organization. A chain of authority and responsibility is as important in the Little Theater group as in a large corporation. The Governing Body should be policy making and governing. It should not nor should any of its members attempt to become executives. It should select capable executives and give them authority with the understanding that they will be held responsible for results. In referring to executives please understand that what is said applies to volunteer as well as paid employees. A clearly definite policy should, of course, be established and the executives be required to adhere to the policy, but the matter of carrying out the policy should be the problem of the executives. In turn under the executives the line of responsibility and authority should be clearly marked so that all will understand their organization relationship. This is particularly true of the volunteer workers and committee members who sometimes are prone through ignorance or wilfulness to disregard the line of responsibility and authority. The Director must not be handicapped by working committees going over his head to the Governing Board. What a sorry picture a production makes when the costume committee has its own way in spite of the director and the other committees likewise. Proper coordination can only be accomplished through a close adherence to this rule.

Our third point, the danger of the pink-tea-social aspect of Little Theater organization. The petty bickering that can develop when the social angle becomes prominent have often been smoldering embers that need only a little breeze to cause them to burst into flame. Little Theater groups should take their work seriously. Devote more time to rehearsals and less to playing small politics and we would see a commendable improvement in the quality of the work that is presented to the public. Strive to obtain within the budget the best directors and managers but don't embarrass and hinder them in their work with harmful across-the-tea-cup or the cocktail-glass gossip.

Our fourth point is that the lack of a financial plan retards progress and too frequently discourages the continuance of an organization. Plan to start with a working fund. A fund that if lost will not deter those interested

(Continued on Page 39)



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Copper and pewter pieces from his collection are used by Frank McCoy to form a frieze around the dining room at Santa Maria Inn.

NATURE STAGES A SHOW

NO MATTER what rule prevails in Rome all roads in California lead to the wild flower fields during April, May and usually June. Probably to prove their freedom these untamed beauties take no dictation from the calendar, which announces the opening of Spring on March 21, but follow their own inclination as to appearance. Likely they incline to the behests of the sun and when that lord of the sky smiles warmly enough they accept his stage direction and the ballet bursts forth to revel and reveal. This year the excessive rains of the late winter presage an abundance of bloom for this month and next, and with a likelihood of its continuance even later in the high and protected sections. It is increasingly evident that flowers like gold are where you find them and the scene shifts slightly from year to year. The recurring display is never just the same, Mother Nature could not forget her femininity sufficiently to allow that, but it is always of surpassing loveliness, varying as to the time of greatest beauty and the locality which affords the largest fields.

Year by year the popularity of Santa Maria as a vantage ground has grown. It seems to be the logical point from which to start the day's outing and to which to return after the excursion. This is doubly feasible since the town is halfway between San Francisco and Los Angeles, easily accessible from the north and the south and sufficiently near the Bakersfield area with its thousands of acres of flowers. However the in-between location of the town is only one reason for its assumption of the role of hostess to the guests of the far flung fields, the main reason is the Santa Maria Inn with its famous host, Frank J. McCoy, one of the most enthusiastic growers of flowers in the world, and also blessed with an unquestioned ability for making people comfortable and happy. All the wild flowers—native flowers—as he prefers to call them are his friends and he knows their locale to within an inch. He will not only issue bulletins as to appearance but he will draw a map showing the route and give the exact hour of the day when they are at their best.

When the show gets underway the hillsides and valleys of California are draped with color for weeks. The poppies blaze a path to the heights with the modest tidy tips close behind, their paler shades accenting the golden lure. Natives and guests are by this time familiar with the coreopsis, the cream cups, the fiddle-neck, the light blue tansy-leaved phacelias, the pentstemons, the violas, the brodiaea, with the ever popular lupine, showing the blues, purples, pinks and yellows far inland as well as down to the sea, and generally backed by the rose of the owl's clover. Kern County lays claim to one hundred and eight varieties of wild flowers, probably not all visible to an amateur botanist but enough are readily discernible to satisfy all but the most statistically minded.

No one location holds the spotlight. On the Orcutt Road, south of Santa Maria, the baby-blue-eyes, cream cups, yellow violets and white forget-me-nots respond early to the warmth of the sun. Also from Santa Maria a beautiful drive leads to Point Sal on the coast, where the slopes of the small canyons are sheathed in a misty violet, deepening to purple as the light plays on the beds of lupine, here accented by the sea coreopsis. In the Ojai Valley the wild lilac offers a deeper blue than elsewhere, and under the huge oaks of that section the retiring but profuse little yellow violets, often confused with the creamy pansy, flourish. The Santa Barbara neighborhood is rich in blossom and when the San Marcos Pass is open it forms an ideal entrance to a land of glory.

While Frank McCoy is recognized as a sanguine gardener he cannot possibly hope to grow every and all flowers obtainable, so he enlists the aid of his friends and has recently organized the Santa Maria Men's Garden Club, confined strictly to men, and which boasts twenty-five charter members. This club, as well as the garden section of the Minerva Club, the woman's club of Santa Maria, are members of the California Garden Clubs, Inc., giving Santa Maria two representative garden clubs in the Federation. In the neighborhood of the Inn, closer than his cutting garden, Mr. McCoy has his own pet garden, filled entirely with native California flowers, and to this Lester Rowntree, authority on native plants and author of "Hardy Californians", frequently

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DO YOU KNOW YOUR DINNERWARE?

By IRENE DOZE DOWNING

THERE was a day when the home-decorator purchased dinnerware with only two factors in mind. First, the appeal to her eye and second, the general popularity of the pattern as affected by advertising and novelty attraction. However, at last, in her present campaign for intelligent buying of all household furnishings the modern woman is using her brain, as well as her eye, as a guide for choosing china. She is anxious to learn about the processes of manufacture and most of all how she can judge the quality of the different wares so as not to be entirely dependent upon the shop owners and salespeople to help her. And an admirable ambition it is! Every bride should be able to select her first table appointments with knowledge of what she is buying, not only because it is "good business" to do so but because it is a mark of culture and family to recognize quality in tableware.

So, with our hats off to American femininity and her new born interest in the china art, we shall consider a few of the important steps in its production, characteristics of quality and some of the present day trends in design.

The ceramic art includes many gradations from the coarsest brick to the finest porcelain: bricks, tiles, terra cotta, delft, earthenware, stoneware, and china, or porcelain. The origin of the art is not exactly known, but it was one of the first of ancient inventions; crude sun-baked pottery was in use before the discovery of fire.

Earthenware and china are the chief interest of the home-maker as these are the most used of all modern ware for breakfast, luncheon and dinner. The basic materials of these products are china clay, known as kaolin, feldspar, lead, flint, quartz, silica and water. It is the proportions in which these materials are mixed, the degree to which they are washed and refined before mixing, and the intensity of the heat in which they are fired which determine the fineness of the product.

Five operations are necessary: mixing of the materials which are to form the biscuit or body; molding or forming into shapes; biscuit firing which bakes the clay into the shape desired; dipping, which is immersion into a molten glass known as glaze; and the second firing which spreads the glaze evenly over the biscuit to form a beautiful and lustrous glass-like finish.

Although the biscuit should be sturdy enough to withstand average abuse, the glaze is the main consideration of the buyer of fine dinnerware. For a superior glaze is seldom found on inferior biscuit. crazing is the greatest defect that any ware can have. Every housewife has at some time been disappointed to find cups or plates which have developed a crackled surface. This is crazing and is caused by the difference in the contracting and expanding qualities between the biscuit and the glaze. Very few wares, excepting fine china, can withstand sudden changes in temperature. An earthenware plate immediately transferred from a cold refrigerator to a hot oven and left there, will craze because the rate of expansion of the biscuit is greater than that of the glaze. In the effort to "stretch" the glaze breaks into a network of cracks. So, the wise shopper will look into the question of possible crazing, not only because dishes so affected are unsightly but also because they are unsanitary. The minute cracks in the glaze allow the biscuit to absorb oils and acids from the foods and provide an excellent breeding ground for germs. A surprising experiment is to place a badly crazed plate, which has had

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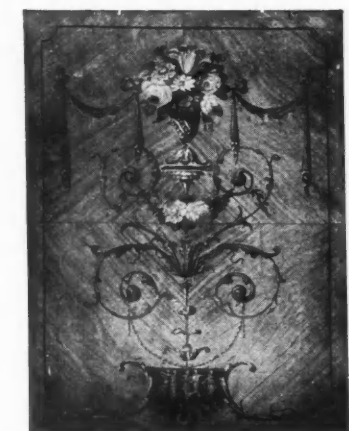
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A SIGN OF NORMALCY

MUCH of the charm of Louisa May Alcott's book, "Little Women," derived from its altogether pleasant picture of healthy, happy youth. You may not be surprised then to learn from Katherine Anthony's biography of her that at seventeen Miss Alcott was a thoroughly normal young lady. She was ambitious at the time for a stage career, and her diary contains the entry—"I like tragic plays and shall be a Siddons if I can." She occupied after school hours writing melodramatic plays like "The Bandit's Bride" and "The Moorish Maiden's Vow." The happiest girls want to be the most tragic actresses. It's a good sign to parents and child psychologists.

THE LAST WALTZ

ONE of the most descriptive phrases about Abraham Lincoln was expressed by William H. Herndon, Lincoln's law partner, whose letters and papers have been diligently examined by Emanuel Hertz for a book on "The Hidden Lincoln." Herndon was gifted with some of Lincoln's flair for picturesque, figurative English. He wrote that, when once observed on a lonely evening stroll about Springfield, and dressed in his long rusty black coat, Lincoln seemed "to drip melancholy as he walked." But Herndon's metaphorical manner of speaking unwittingly aroused Mrs. Lincoln's ire. She was an accomplished ballroom dancer, and Herndon felt moved to praise her notable grace. While dancing with her once, he told her she "glided about like a snake." Mrs. Lincoln is reported to have stopped stockstill, seared Herndon's whiskers with the fire of a sharp glance, and left the fellow on the floor—both literally and figuratively speaking.

PAMPHLETEERING—YESTERDAY AND TODAY

ALTHOUGH we now inevitably think of pamphlets as literature expounding humanity's need for bran flakes or better arch supports, the pamphlet was once a medium of ardent crusade—religious or political, and the adjectives the pamphleteer looked for through the dictionary were not the polite and pretty ones the advertising writer hunts up.

Among the pamphleteers of the eighteenth century were Thomas Paine of America and Daniel Defoe of England. James Sutherland's biography of Defoe tells of that gentleman's religious dissenting, voiced through numerous pamphlets.

"The Adventures of Robinson Crusoe" was unlike anything else Defoe composed previously—and, like "Gulliver's Travels" by Swift, it was not written for children. He meant the story mainly as symbolic of man's struggle with the forces of Nature—and that characteristic made the work universally appealing.

However, naturally exhilarated by the profits from "The Adventures of Robinson Crusoe," he hastened to write "The Farther Adventures," which did not go so far on the market. And the eighteenth century word for a dud was applied to Defoe's second sequel, a philosophic piece entitled, "Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe."

Through his pamphlets Defoe struggled with the human forces of intolerance, as Thomas Paine argued for American political independence. Today, pamphlets are still published by a few people and by small presses, but the topics have all declined to a tame mildness. Under new pamphlets listed by the New York Times Book Review, you may find such fiery treatises as "How to Conduct a Church Membership Class for Boys and Girls." Those and the advertising literature are all that remain of the great eighteenth century era of the fighting pamphleteer.

LOVE LABOR LOST

IF YOU do not like the way American labor is behaving lately, you'll like it less when you read "The Labor Movement in America," by Marjorie Clark and S. Fanny Simon. For you may find from the history of American labor organizations that, from the standpoint both of aims and tactics, they have sadly degenerated. The contrast between labor's organized practices now and prior to 1850 makes their present ones even more unsavory. During the '30's and '40's, labor organizations were known chiefly for their praiseworthy efforts toward free tax-supported schools. One of their other early aims was a ten hour day, instead of the prevailing twelve. There were varied smaller campaigns for the reform of factory management, but a "sweet reasonableness" marked the pioneer labor leaders. Agitation generally amounted to little more than gentle petitions to change the washroom towel once a month instead of annually.

THE LAND OF OUR FATHERS

"THE Americans doubtless use more nicknames than any other peoples today," says George E. Shankle, compiler of "American Nicknames, Their Origin and Significance." He notes that "they give them to their wives, husbands, children, friends, enemies, and to almost every object they see or use." Judging from Shankle's reference book, America has, oddly enough, had more fathers than mothers—from George Washington, Father of His Country, to John Ford, Father of the Plate Glass Industry. The most famous

and astounding mother was Madame Schumann-Heink, "The Mother of All the Doughboys." Shankle lists Al Smith—"The Happy Warrior," Stephen A. Douglas—"The Little Giant," etc.

WHICH CAME LAST—THE CHICKEN?

COGITATING on the strange trends of our modern civilization, some worried people are looking back to ancient Rome and thinking that maybe we are en route to the same downfall. They point out how Rome declined after the deserting of the farms, the flocking of Romans to city life, and the accentuation of urban development.

Two current books, one a novel, hint at a need for breaking up modern American urban crowding and a return to rural life and a Thoreau simplicity. Frank Fritts and Ralph W. Gwinn have written "Fifth Avenue to Farm—A Biological Approach to the Problem of the Survival of Our Civilization," while Charles Allen Smart has spun a story about the return of a city dweller to the farm—called "RFD."

But if America does decline and fall from urban causes, it seems likely California may be the final stronghold of civilization. The thoughts of a California stock broker are not occupied so much with whether Wall Street may "lay an egg" as with whether the new chickens are doing so on the ranch to which each evening he commutes. The classified pages of California newspapers are filled with advertisements of ranches—chicken, fruit, and others. They are sold mostly to city people—office workers, bank clerks, and other poor shut-ins.

In California the desired move from urban to rural life is already under way, and our civilization is safe on that score at least. After the week's work, the Californian may go back to the country where over a few acres he rules like a king, or more specifically, chicken a la king.

From all the chicken ranches on the market, historians may rather note that American civilization fell not by an overrunning of barbarians from the North but by chickens from California.

VOTES AND POETS

AMONG noted American women crusaders, I prefer to remember Harriet Monroe, founder and editor of "Poetry: A Magazine of Verse," rather than the nineteenth century suffragettes like Elizabeth Cady Stanton and the others whose strident voices contrasted with the shy gentleness of Miss Monroe's. She was a crusader—but for the needy cause of American poetry. Now published is her autobiography, "A Poet's Life—Seventy Years in a Changing World," which she did not live to complete. Incidentally, some scholar now announces that most of the world's verses have been written either to or about women, which seems to indicate that woman's place is in the poem.



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By MARK DANIELS, A.I.A.

AM, FAME

WE WERE eating lunch at the club and I said to Peg, "Anyone who can coin so appropriate a phrase as 'the Crying Croesus' for a profiteering capitalist who wept his way to freedom deserves a monument." And Peg said to me, "Oh, he wasn't the worst, but he had a slimy way of dodging justice." (Peg's that way—knocks their horns down and then lifts them up.) Then I said to Peg, "Anyhow, you get a little hard, at times, on the innocent, like calling pigeons panhandlers," and Peg said to me, "I couldn't shake the comparison as I watched the fat ones in Trafalgar Square. They just didn't seem to work for what they received." So I said to Peg, "That would throw a large percentage of humanity into the panhandler class." Finally Peg said "I wonder if Sam Blythe is in the club," and I said to Peg, "Let's call his room." (It's great to call a lion by his first name.)

"Lay off calling famous men by their first names," I hear you say. "It's bad form, old stuff and a fake pose." Well, I'll have you understand that I have lately shaken the hand of Mr. Westbrook Pegler.

COMPETITION CONDITIONS

AT A recent meeting of some forty men, interested in residence construction, the question of conditions governing competitions arose. Present were material dealers, contractors, architects and speculative builders. With the exception of a few contractors, it was the consensus of opinion that the services of an architect were essential to a good and attractive house. Then the age old ogre of all conditions of competitive art reared its ugly head. What should be the standards upon which merit was to be judged.

After lengthy and windy discussion the major conditions boiled down to these: the plans and designs must be unique, original, unusual, distinctive and beautiful. I did not say so, but I could not help feeling that, for a tautological phrase, the adjectives "unique", "original", "unusual" and "distinctive" used in conjunction with "beautiful" took the cake, in so far as domestic architecture in San Francisco is concerned. In the glorious old city of fog and fun the one requirement of "beauty" in design of residence would, *ipso facto*, embrace the four qualifications of unique, original, unusual and distinctive.

I'll bet that Peg, I should say Westbrook Pegler, would say that almost anything that is beautiful is at least unusually distinctive. I go further to contend that it is uniquely original. I'm that way.

SPEAKING OF VOCABULARIES

I HAVE often felt that there is a distinct relation between architectural and philological vocabularies. Some people have a world of ideas but do not know how to express them. Others are so crammed with expression that they have never had time to work up any idea worth expressing.

We all know an architect or two who is pregnant with flocculent ideas about some structure or another but who lacks enough knowledge of proportion, line, mass and arrangement to put those hazy conceptions into concrete form. We know others whose minds are so cluttered with exedras, cornices, gothic ornament, baroque fountains and renaissance bathtubs that the child of their imagination is always crosswise in the mental pelvis.

The other day, when I met Westbrook Pegler, Peg said to me—"Pardon, I forgot."

A REVIEW

MY! HOW the power of this column grows! Soon after a warning that the reduction of comic page drawings to a size that grown-ups could

not read would meet my disapproval, the old large sizes were resumed! Several years ago I predicted trouble for saloons that admitted boy clerks and girl stenographers and now they have driven me onto the wagon. Only in the last issue I requested that Mr. Walt Disney send "Snow White and the Seven Dwarfs" to us in the West and in less than a week it was here. Yes, sir, this column gets results. However, this is a review of a play, or at least I wanted it to be.

I tried five times to get entrance to "Snow White" before I succeeded. Having seen it, I shall try fifty times more. Of course, this was an early performance and the characters may improve a bit as they get into their stride, yet all in all, I don't see how they can. At first I thought the Wicked Queen overdid her part a bit but before she finished I realized that she played it perfectly. She must have had a wonderful schooling for she never got out of character for an instant. Snow White was Sugar Sweet from beginning to end and held her sway over the audience to the last curtain. If she can continue in the pace she set in this performance I predict a brilliant future for her. Dopey was a little too clumsy, I thought, but no doubt he will develop more ease as time goes on.

All in all "Snow White and the Seven Dwarfs" was one of the most delightful plays I have ever seen. Every character in the cast, down to the 'Munks, gave a perfect performance, and it is my ardent prayer that they may continue for a long time.

DOUBLE FORTY FORENSICS

PSYCHOLOGISTS tell us that the prime force actuating our conduct is an unconquerable desire for self expression. The sculptor expresses his emotions in clay or marble, the composer in music, the architect in buildings and balanced masses, the orator in the spoken word and the author in his writing. To few is given the power to express emotions in more than one medium. Only the author can employ his single medium, words, in two channels, the written and the spoken word.

I have known sculptors who could sing beautifully, painters who could perform well on musical instruments and architects who were pianists, but very seldom have I met a good writer who was also a good orator and never an orator who was a good writer. This seems strange, since both oratory and writing depend upon words and phrases for their quality and strength, until it is seen that most authors, like the cricket, sing best on a lonely hearth, and loneliness is not conducive to oratory.

But there is one man whose written word and spoken word have equal charm, who speaks with the same freedom and ease that marks his distinguished writing, whose spoken vocabulary is as broad and comprehensive as his written vocabulary. That man is Mr. George Creel. I have read much of his writing and listened to many conversations in which he was engaged and have marveled at his speech as much as I have admired his writing, which is more than I have room to express.

MIXED GENEALOGY

THERE is a foreign firm that crams our mails with circulars soliciting patronage of their enormous files of information on the genealogy of every family from the Aarons to the Zyzkys. They tell us that our family names appear in their records in the time of Richard Coeur de Lion and that they bob up endemically down to date. Will we send one pound for detailed information that will blow off two waistcoat buttons?

I have a client, prominent in the Gee family. From the genealogy fakirs came a thick, legal-sized

envelope stuffed with pages of the Gee activities. Some of the most distinguished statesmen and generals of the 12th century were Gees. Many were artists and authors. As a matter of fact, the great authority on genealogy, this enormous concern, had discovered that several of the immediate ancestors of my client were now living in Scotland where their names were respected and their reputations envied. Would not my client like to have these relatives located accurately and a complete record of the Gee tribe, from the Crusades to date, worked out and sent on. They might find photos of Uncle Gee who still lived near Lossimouth.

My client's name is Shangho Gee. She is president of Chinese Factors, Incorporated, and manages a branch bank in San Francisco's China Town where she is affectionately yclept Dolly Gee.

I'll bet Peg, (Westbrook Pegler to you) knows a lot of Gees, b'jeeze.

HOIST BY HIS OWN PETARD

JUST what happens when an eel swallows her own tail has never been recorded but I imagine it is something like what modern architecture is doing to art in general.

When the moderns got well into their stride and began making real headway with their hue and cry for the elimination of unnecessary, often ugly, ornament, their contention struck responsive chords in the hearts of true lovers of restraint in architecture. Here at least, they thought, is a style that will eliminate the ugly, twisted eyebrows, the wretched fenestration, the crazy roofs, all the superfluous moldings and Bastille trimmings on cottages, and at the same time reduce costs to a point within the means of the average home or apartment house builder. By the elimination of great overhanging eaves, useless attic stories and complicated door and window designs, a large percentage of cost would be avoided and simple beauty attained.

But when the manufacturers got into the game and really worked it up we found, and still find, that a simple, plain house costs more than a complicated one. The flat roofs and decks must be used for play or sun bathing, making them cost more than the former sloping tiles. The plain surfaces call for new gadgets, new materials, new tricks that are more costly than the old ugly types.

Let us hope that the modern eel will keep swallowing and, as the henpecked farmer said of his ailing wife, let us "hope she gets better—or something."

MY FIVE FOOT SHELF OF BOOTS

UNQUESTIONABLY there is magpie blood in my veins. As a boy my room looked like a pack-rat's nest. As a man it has changed only in that now it looks like two pack-rat's nests. My desk boasts of no better order. Rubber bands, pieces of string, snap shots, odd films, matches, a stray piece of colored glass, catalogs of rare books, a nail or two, road maps and a hatful of keys are a few of the things that my magpie instinct leads me to accumulate. Of course, the time comes when litter must be cleared out, but it is like selling my baby sister to dispose of them.

One thing I cannot do, however, is to throw away old shoes. My hand is palsied when I reach for them. You never can tell when you may go fishing (I never go fishing) and a pair of old shoes will come in handy. The only five foot shelf I have is three deep in old shoes. My salvation lies in the chance that some kind-hearted friend will break in and throw the things out.

It's the magpie blood in me.

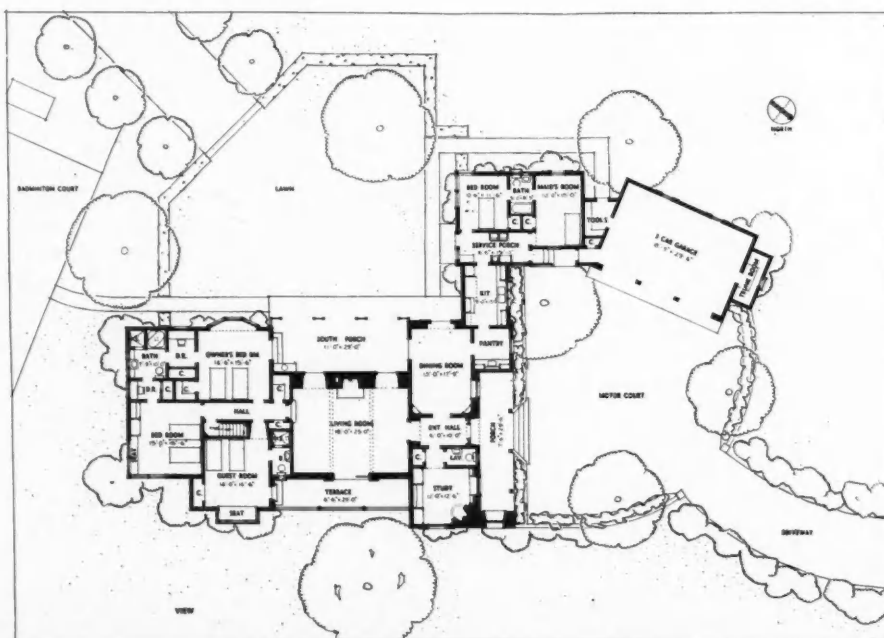


THE RESIDENCE OF MR. AND MRS. THEODORE H. WESTGATE
in Los Angeles, California

EDGAR BISSANTZ, A.I.A., ARCHITECT

EARLE HUGENS, BUILDER

SIMANK-SEARCY, DECORATORS





VIEWING — WITHOUT ALARM

By EDGAR BISSANTZ, A. I. A.

BECAUSE the house for Mr. and Mrs. Westgate was built upon a high ridge commanding magnificent views, I wish to set down a few observations about building upon hillside properties. It is always disconcerting for me to learn that a new client is the proud owner of a "view lot." Not because I dislike elevated building sites, but because there are so many things involved in building on them that probably were not considered when the lot was purchased.

First of all, not all things that can be seen from an elevation constitute a fine view. Certainly a panorama of speculators' houses, ugly roofs or overhead utilities is not a thing to charm the eye. It is not enough to have a long, unobstructed view; the view, to be worthy of the name, must be worth viewing.

If the site is in an undeveloped district, it is well to consider what the view will be like later, when the other building sites have been utilized, and not be carried away by enthusiasm for the verdant charm of the undeveloped land. If the lots are small, today's vista of rolling hills covered with meadowlarks and wildflowers may become a crowded conglomeration of architectural wonders tomorrow—

and the existing beauty and privacy will be no more.

Then there is the little matter of *useable* area. It will not help your Architect to show him your deed to all that land down in the canyon, if there isn't room enough for the house, garage and motor court on the upper portion where you want to build. The adequacy of the useful area should be checked carefully before the lot is purchased. Such investigations should be accurate, for the person who "steps off" distances and guesses at the slope, usually has a very erroneous conception of the property he is buying. It is always wise to consult your Architect before purchasing the property. Many costly blunders have been avoided by doing so.

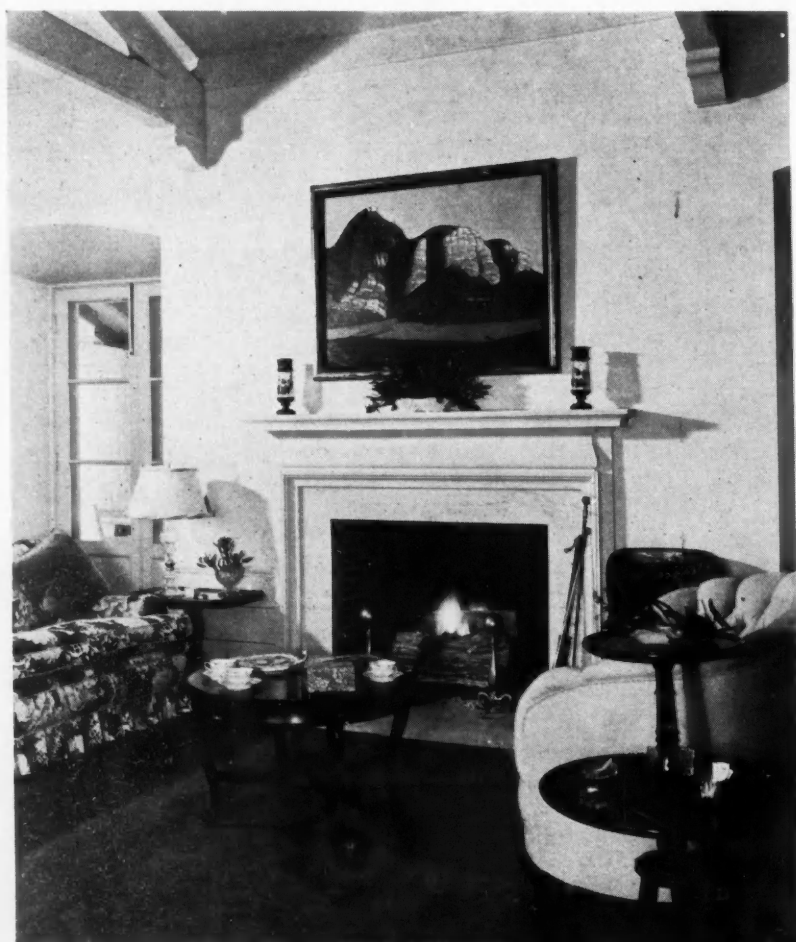
Perhaps you have heard that it costs more to build upon a hillside or ridge, and you wonder if it really does. It does cost more (regardless of what the real estate salesman said) and there are many reasons why it must. First, there is the difficulty of moving heavy materials and equipment around the job. Trucks cannot deposit their loads where they are needed, and materials must be moved about by men. Then there is the expense of

excavating, forming and placing the concrete for more complicated foundations, and the extra cost of retaining walls and grading. There is the complex framing required to make the contour of the house conform harmoniously with the contour of the site. You may need earth fill, and steps, walks and terraces, and you may need to waterproof basement walls and floors, and solve problems of storm water drainage. If there is a really fine view, and you have ample funds, these expenditures are easily justified; but if the view is mediocre or worse, the extra money might have been used to greater advantage on a normal building site.

The plan of the house should be arranged, naturally, to take advantage of the best views—otherwise there would be no reason for building there. But be careful not to over-emphasize them. You will enjoy the views more if they are introduced subtly and casually. A too-insistent panorama becomes an obsession, rather than a source of pleasure. The house that is laid out with plate glass everywhere, so that no shred of "view" will be overlooked, is like the small boy with his
(Continued on Page 40)



Photographs by George Haight

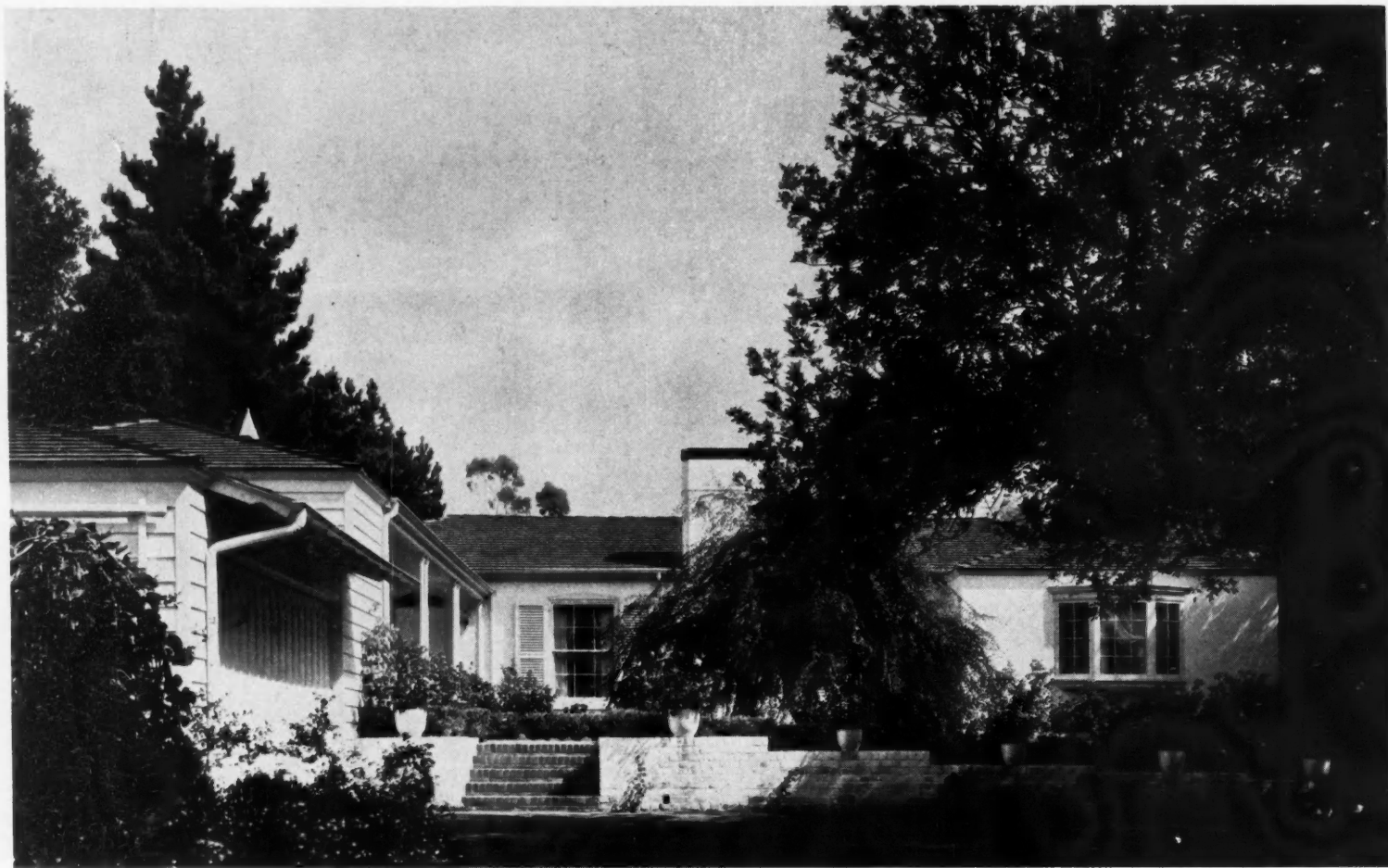


In this country house the interiors were inspired by a large Victorian chest which the owners had and which is now used in the living room. The walls of this room are a warm beige color and the curtains on the large windows on the right which do not show in the photograph are of raw silk in a slightly deeper tone of beige so that they are unobtrusive and inconspicuous, permitting the view to be enjoyed to the fullest. The floor covering is a brown textured rug, the sofa and wing chair are upholstered in linen of a Victorian pattern of sand and coral flowers with blue-green leaves on a brown background. The tufted sofa is in primrose-yellow, the little Victorian chair in coral and blue on beige, the comfortable looking barrel chair is a deeper tone than the walls with blue-green welting. The wood finishes are faded brown walnut. Over the fireplace hangs a vivid painting by Conrad Buff emphasizing by contrast the quieter lesser tones.

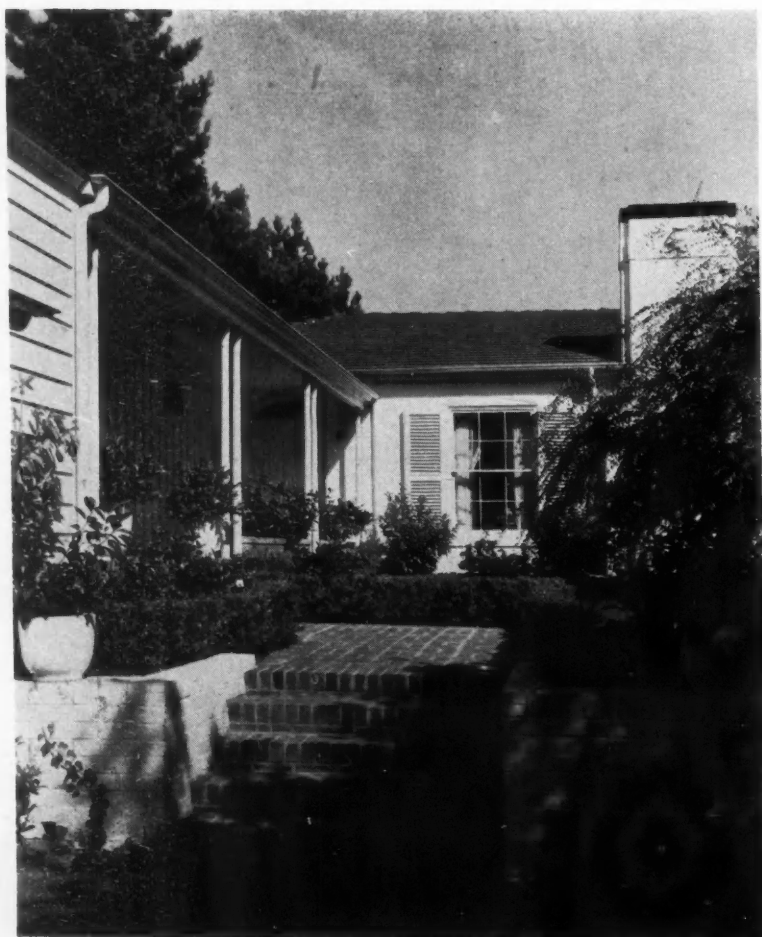


In the library the walls are paneled in natural redwood, the carpet is a deep rusty red, the ceiling a gray-blue. Because the room is small, the sofa fits against the wall by the bookcase and is upholstered in the same tone as the carpet. The curtains are of gray-blue wool edged with red and around the fireplace are blue delft tiles. The lighting fixtures are interesting and so is the compactly built-in desk. Over the fireplace hangs another Conrad Buff, giving the small room a new substance but in no sense dwarfing it.





Photographs by George Haight



THE RESIDENCE OF
MRS. HELEN FULLERTON

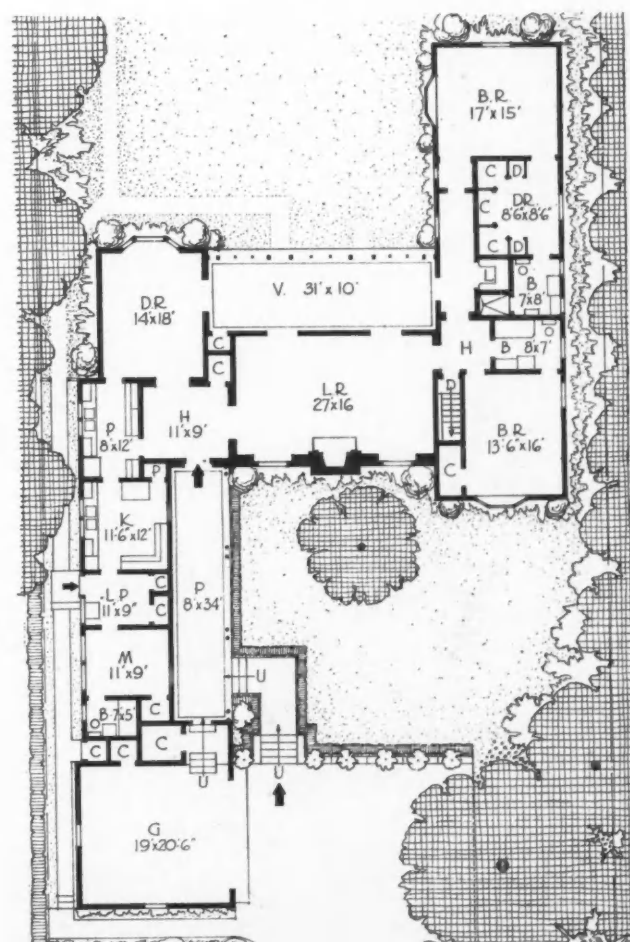
in Pasadena, California

JONATHAN RING
Architect

JAMES G. HENRY & SON
Builders



This pleasant Pasadena home rises gradually from the street to hold a commanding position among prized trees and well developed flowering shrubs. To these the citrus trees add a special California flavor, while a Chinese elm gives a note of the unusual. The house is constructed of frame and stucco of a light cream color with a roof of unstained red cedar shingles. The redwood trim is painted a little darker than the walls and the doors and blinds of white pine follow the tone of the trim. Built far back on the lot, ample space is provided for guest cars. The approach to the entrance is well protected and large pots add their color and fragrance along the way. The entrance hall opens into the living room and the dining room and can be reached from the kitchen through the pantry, which is one of those good old-fashioned New England pantries with plenty of space, lots of cabinets and a place for washing the fine china and glasses. On the opposite side of the house are the two bedrooms, each with their own bath and the master bedroom having a commodious dressing arrangement. One of the baths is conveniently accessible from the hall. It will be noted too that the bedrooms can be reached from the other side of the house by going through the veranda and not necessarily crossing the living room.





A particularly interesting feature of the house is the screened veranda, which overlooks the gardens, forms a double passage, and also provides for outdoor living which the owners especially desired. Here the walls are of vertical boarding, with a plaster ceiling painted off-white. The floor is black, green and white veined rubber tiling highly waxed. The wall lanterns were especially made in Empire red with brass trimmings. Distinctive and comfortable rattan furniture in white with dull green cushions, not too much greenery, and bowls of native flowers make this one of the most enjoyable rooms of the house. In the living room refined traditional pieces have been assembled with thoughtful care, the subdued colors blending with the Colonial traditions of this otherwise Californian home. The marble of the fireplace is an unobtrusive tan, fitting in nicely with the simplicity of the lovely mantel and the large mirror above. In the dining room, again dark traditional furniture and interesting old silver have been modernized by new colors, new textures and a quite modern floral picture. The bedroom is also traditional in keeping with the rest of the house but at the same time has a modern freshness and a touch of French sophistication.





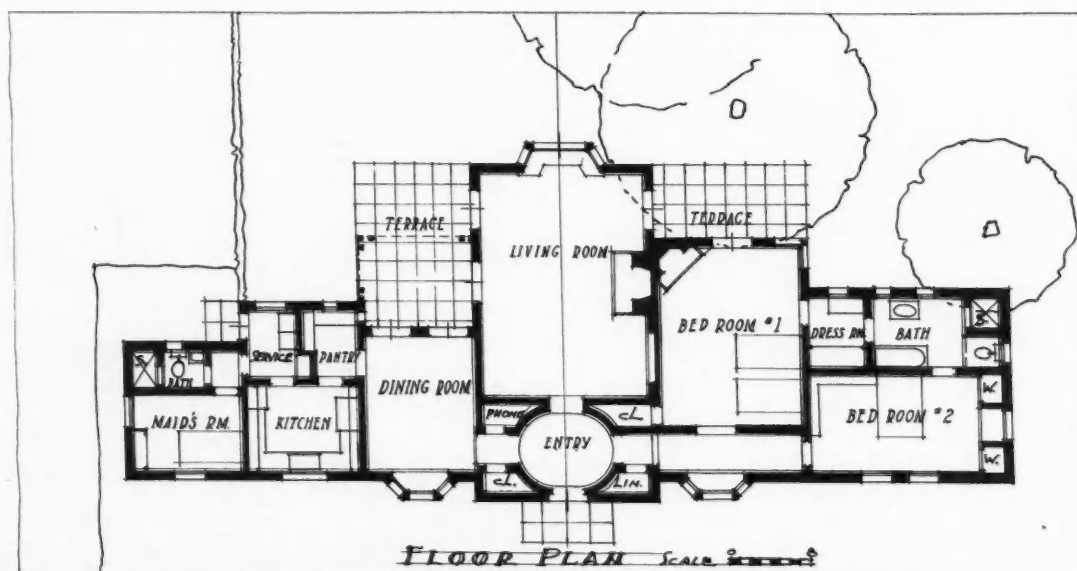
Photographs by George Haight

THE RESIDENCE OF MR. AND MRS. FRANKLIN K. WILCOX
in Chapman Woods, Pasadena, California

THEODORE L. PLETSCH, ARCHITECT

INTERIORS BY J. W. ROBINSON CO.

RICHARD K. WILCOX, LANDSCAPE ARCHITECT

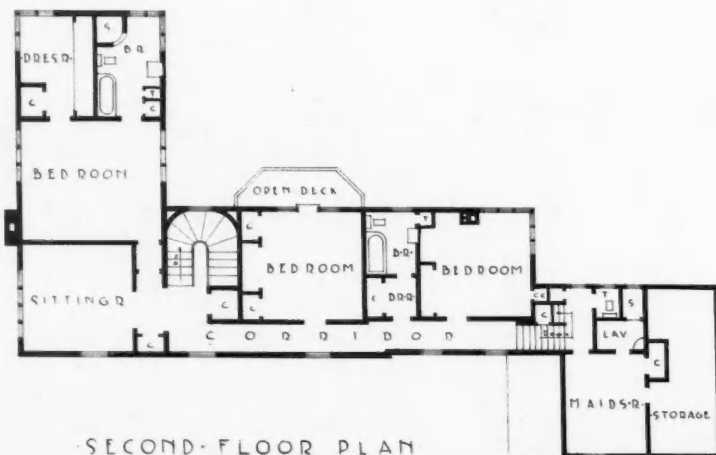
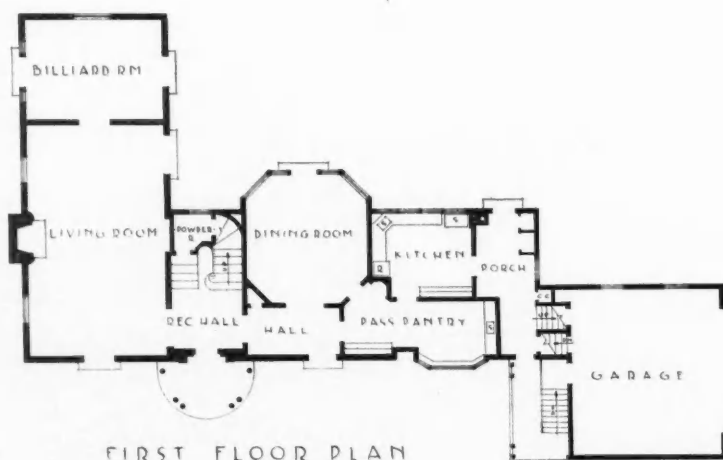




Photograph by Preston Duncan



With such a natural setting it is only logical that this residence should be built around a garden, and the plan is quite spread out so that all rooms have garden exposures and the bay windows in front have tile tops for the additional display of potted plants. A small swimming pool on the axis of the living room bay when not in use aquatically serves as a reflection pool. Of a modified French character the house was primarily designed to be long and low. The finish is off-white and color has been used very sparingly both inside and outside, leaving contrasts and harmonies to the green growing things and the luscious colors of the flowers themselves. Inside there is a homey genial atmosphere of comfortable loveseats and adjustable pillows, of brass and andirons and copper kettles, of magazines, books and an ash tray close at hand. As the architect says, "All in all, the house was planned for living in California," or anywhere else, for that matter.

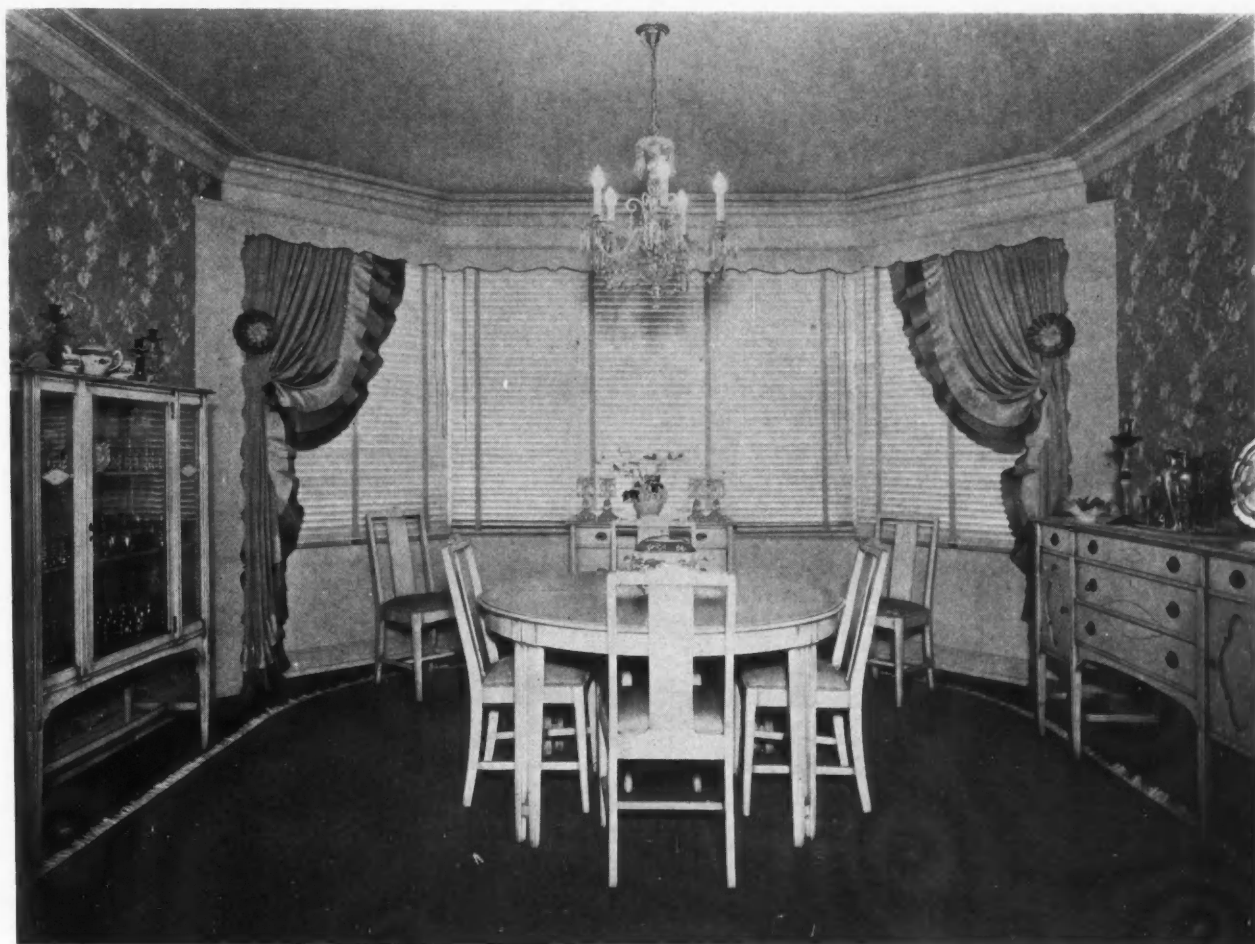


THE RESIDENCE OF
MR. AND MRS. RUSSELL F. O'HARA

Vallejo, California

FREDERICK H. REIMERS, A.I.A.
Architect

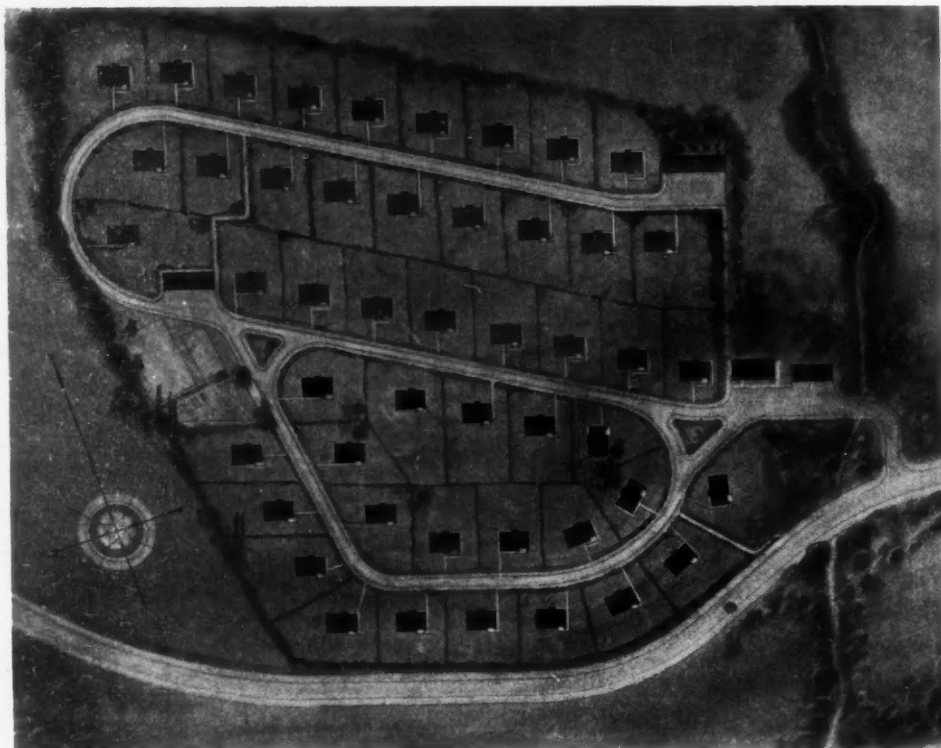
Built on a curved site on top of a hill, the house faces south with a view to the north overlooking the golf course and Napa valley beyond. The living room and dining room open onto a brick terrace which is used a great deal for entertaining. In fact the whole arrangement of the house considered the entertaining of guests an outstanding factor for what with a boy and a girl in the family, there is bound to be an ever increasing flow of friends. The family, however, can always retreat to the upstairs sitting room if a quiet evening is desired. The connection between the maid's room and the second floor makes the children's rooms available upon the parents' absence and also provides a separate children's entrance.



Above is a view of the dining room with its large circular bay window, and below is the pantry with a smaller bay window enlarging the passage into a breakfast room. At the far end is a sink with built-in shelves on either side for bowls making an ideal place for arranging flowers. On the right is a glimpse of the powder room under the stairs, a small room which would seem to have become a modern necessity.



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COMMUNITY HOUSING IN RURAL DISTRICTS Near Hilo, Hawaii

By JOHN KENNEDY

A plot plan of the model agricultural community at Ookala on the island of Hawaii. The plan shows forty-eight dwelling units, two community garages and a community hall. The broad road bordering the community is the U. S. highway which covers the island of Hawaii. Photograph by the Pan-Pacific Press Bureau.

A PROGRESSIVE step toward solving a major social problem of rural districts in the United States has been made by a fifty dwelling community erected thirty miles from Hilo in Hawaii, a region of large sugar-cane farms.

In the past all rural districts of the world have been cursed with the same problem: isolation of inhabitants. Necessarily built near the scene of work dwellings have been few, scattered, planned haphazardly if at all, and lacking in most comforts found in urban homes. This bad feature of the past may now be dumped, along with buggies and celluloid collars, thanks to good roads and inexpensive automobiles which enable farmers of today to reach their fields quickly and easily from distances formerly so great they called for all day excursions.

The new community which has been built at Ookala on the island of Hawaii illustrates what may and can be done through intelligent planning and cooperative action in other rural parts of the United States. It points to a fertile field of architectural possibilities fitting perfectly into the present government backed programs aimed to improve housing conditions of groups in the lower income brackets. That this Ookala development is backed solely with private money of the Kai-wiki Sugar Company does not destroy the principle to be seen.

It is the policy of members of the Hawaiian Sugar Planters' Association to supply their fifty thousand employees with cottages, water, light and a reasonable amount of fuel for cooking and water heating purposes. The even climate in Hawaii permits the growth of sugar-cane all year around and, giving steady work, makes most employees perman-

ent. Many, in fact, were born upon plantations. So when a man grows up, goes to work upon a Hawaiian sugar farm and marries, he is provided with a cottage for his own use. This necessitates an enormous and continuous construction program over the period of a year and the Association will spend over a million dollars building new cottages and rehabilitating others.

Taking full advantage of climatic and locale virtues the community and individual dwellings that have been erected by the Kai-wiki Sugar Company at Ookala are harmonized with the social and practical needs of their inhabitants. The entrance to the village from the main road is so located as to minimize accidents and a dip is placed in the road at the entrance to slow traffic and protect children. Running in a rough circle through the village is a ten foot macadam road bordered by two foot gutters and four foot sidewalks. The cottages are at least forty feet apart upon lots of not less than eighty thousand square feet. Upon each lot is a vegetable garden and a chicken run.

All the dwellings are laid out to take advantage of the view and prevailing winds. Approximately an eighth of a mile northeast and four hundred feet below the community is the Pacific Ocean; behind it Mauna Kea rises almost fourteen thousand feet, the highest mountain in Hawaii. Between the village and the ocean, on sloping ground, are green cane fields. All telephone and other wires are moved out of sight and so placed as to eliminate possible danger should they fall.

The group is provided with a community meeting hall including a stage and two dressing rooms. Seating one hundred twenty-five people comfortably it is available for motion

pictures, plays, musical programs, dances, lectures and other community activities. A children's playground is planned with swings, merry-go-rounds, seesaws and slides; basketball and volleyball courts are laid out of doors and nearby is a baseball and football field for older children and adults. Community garages are located at either end.

The cottages are all of the same floor plan but roofs, entrance steps and porches individualize them and varied exteriors eliminate possible monotony. Porches are recessed that strong winds may not blow through them and the dwellings, raised from two to six feet off the sloping ground, are provided with sixteen ounce copper shields under the foundation posts for protection from termites.

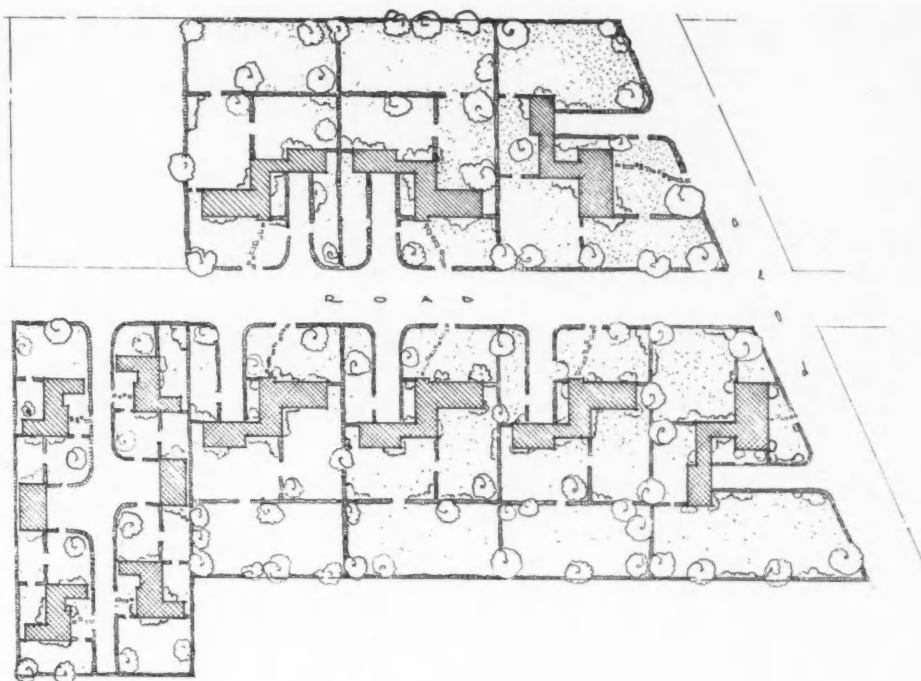
Built for comfort and utility, the cottages have three bedrooms so arranged that the worker of the family may enter the cement floored washroom and laundry porch, drop his dirty clothes, go directly into the bathroom and shower and thence to the bedroom and closets for clean clothes. Avoiding tracking up the living rooms this is a feature appreciated by housewives who also have frolicsome heirs who must clean their hands, wash behind the ears and change their play clothes before joining the family.

With this privately financed development showing what can be done in the matter of rural housing, it is not a great step to the formation of cooperative groups of individual agriculturists in rural districts for the purpose of building inexpensive but adequate homes in centralized communities wherein the social pleasures enjoyed by gregarious beings may be obtained. It is a problem at present almost totally disregarded but which promises much if explored and developed.

COMMUNITY HOUSING FOR SKILLED HELP In Kakaha, Kauai, Hawaii

By HART WOOD
Architect

The plot plan shows the road running through the group at right angles to the highway. Below is a typical plot plan of an individual house, several of which can be seen in the picture. Hart Wood, architect.



SINCE the beginning of the sugar industry in the Hawaiian Islands the housing of employees has been an essential element of plantation policy. Conceived in necessity and nurtured in expediency, the result for the plantation laborers has been something better than they had been used to but in some cases, at least, somewhat less than is called for by forward-looking employers. The plantation carpenter, usually a capable individual, was called upon to solve many problems, housing among them. But, after all, the prime business of sugar plantation is raising sugar cane, and although something like a million and a half dollars are spent annually in the islands on housing, until recently the matter has not been regarded sufficiently important to justify

the employment of expert services.

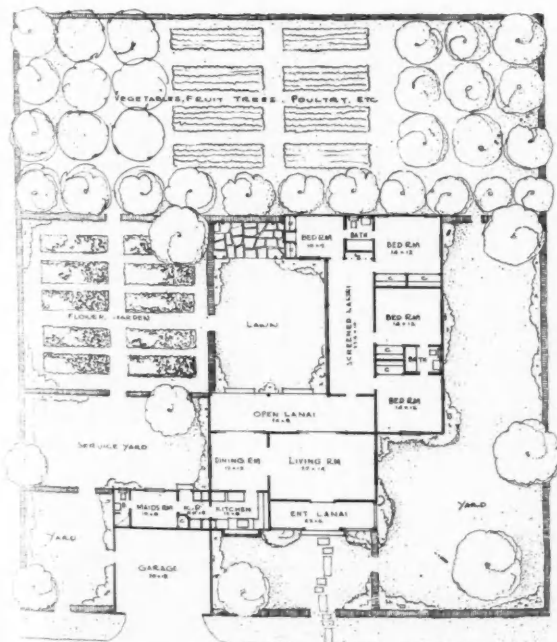
However, some four years ago Mr. Alan E. Faye, manager of Waimea Sugar Co., Ltd. on the island of Kauai—himself a former student of architecture at the University of California—took steps toward the solving of plantation housing problems, with benefit of architectural services, and at the same time enlisted the interest of his brother, Mr. Lindsay A. Faye, manager of Kekaha Sugar Co., Ltd., an adjoining plantation.

The first house built under this new policy was for the resident physician at Waimea and was, as Mr. Faye said, no more expensive than the old-fashioned and less comfortable plantation houses of the past fifty years or more. Those were largely of tongue and groove con-

struction, in many cases with corrugated iron roofs and generally without character or attractiveness.

Each of the new houses is planned one room in depth to take full advantage of the trade winds on which the islands depend largely for comfort in the summer and to permit full enjoyment of outdoor living to which the salubrious Hawaiian climate perennially invites.

The houses already built form a nucleus which is gradually being enlarged into what will be a garden village, housing practically all of the plantation skilled help, including bookkeepers, welfare directors, overseers, assistant mill engineers etc. These houses are furnished rent free by the plantations. Such a plan assures the workers being on the job.





Photographs by Dick Whittington

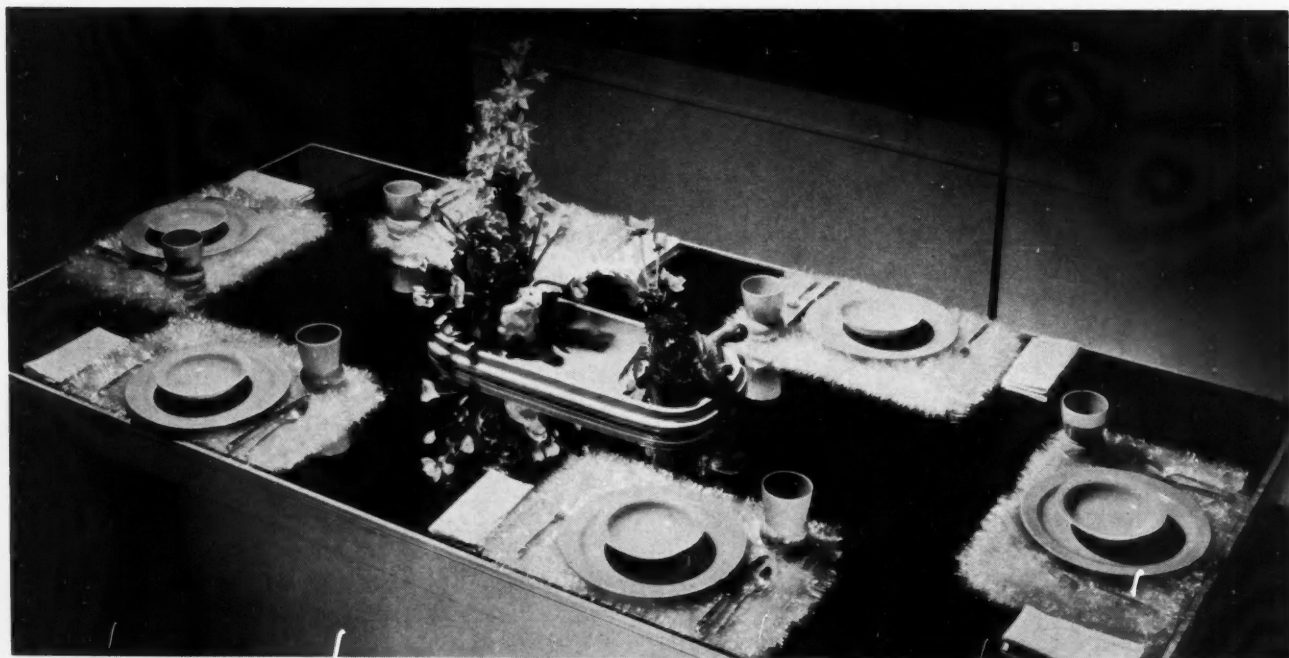
A POSY A TUMBLER AND A POTTERY HARE

Table arrangements have special attention at Barker Bros. in Los Angeles, and during this past month the Island Luncheon on the left was sponsored by California Arts & Architecture.

AS fresh as an ocean breeze! The Hawaiian Island luncheon has a nautical air, the prevailing tones being all of the sea. The table is sand-colored, the pottery from Gladding McBean, is the popular "El Patio" in turquoise, the color of quiet waters. Novel tray sets of Chinese woven mats have been sprayed a dark marine blue and the individual bread baskets especially adapted to the serving of buttered rolls are also blue. The cutlery is of the newest stainless steel with wooden handles and the large tumblers are of clear glass. The linen napkins are white with dark blue borders. An Islandish note are the brown pottery coconuts which can be used as ramekins.

The center piece is a sea of color—exotic strelitzias and brilliantly orange calendulas abetted by colorful pottery birds.

For the children's party at Easter, a mirror top table is young and exciting and repeats the massed spring flowers and the pottery tortoise and hare. The plates and tumblers from the Vernon Potteries are in soft, pastel shades of pinks and blues and rest on white fringed mats of cellophane. The little linen napkins are also white. The silver in a Colonial design is from the small tea size to fit small fingers, and the goodies are always made especially for the occasion. Novelties are pleasing but tradition includes candied eggs and rabbits.





A CHILD OF THE DEPRESSION

By EDWYN A. HUNT

WHEN the depression really struck its gait, artists found very few opportunities to paint portraits, sell landscapes, or do anything artistic for cash of the realm. They often traded pictures for dental or medical work, or entered one of the trade associations and did anything that was wanted for anything that was needed.

Bernita Lundy, one of the finest portrait painters in California, found herself wanting remunerative art expression about five years ago. She started some small art classes, finally taking over the top floor of one of the old buildings in Maiden Lane, San Francisco. There was good light, and an old self-help elevator that has a habit of stopping between floors. A policeman was making a call one

day selling tickets to the Policemen's ball when the elevator stopped between floors, the noise and fury of the Irish was enough to arouse the whole length of Maiden Lane. He finally was rescued, safe and sound, but audibly peeved at artists and their like.

Miss Lundy learned to draw when a little girl and has an uncanny knack at catching the living likeness of her subjects. When she squints at you in doing a portrait you swear her intense blue eyes have the qualities of a good old fashioned gimlet. She went through the period of finicky draftsmanship, the sickly sweet drawing and coloring, the photographic exactitude, but was wise enough to go on from there to become a vigorous, positive delineator of character with broad simple masses and lines. Her work today has the strength of the old German masters and is just as rich in fine character. Not being a society dame, she was never a popular painter such as a few of these unctuous smooth artists who flatter their subjects in oil. Two of the most important galleries of California offered to make her their exclusive portrait painter, but she declined. She had finally hit her stride in a field she had never dreamed of at the beginning of her Maiden Lane studio.

Miss Lundy had to spend many years as a little girl flat on her back in bed because of a weak heart, and her only diversion was drawing and reading. She seemed to have developed a Pixie-like quality of mind, very

imaginative and childlike in its scope, and that may be accounted for possibly by her fine Irish father and French Irish mother.

The class began to model and she had to teach them. It was necessary to cast the more successful work in a more permanent form. She experimented with cement, finally learning how to make molds. A little Italian model-maker came into the picture and started making intricate and elaborate glue molds. Being very inventive she modeled a flower container which she called "Araminta." Somehow or other, *Vogue* saw one of them and pictured it as one of the exclusive gifts for 1933, promising Miss Lundy that one hundred of the leading art stores would buy the figure. They did, and are still doing so.

(Continued on Page 38)



Above, the three wooden angels with down-cast eyes are purely decorative while Melissa on the left in white and silver or white and gold and Angelica, the celestial jeune fille on the right, are flower containers. All the figures are designed and made by Bernita Lundy.





Photographs by Porter S. Cleveland

ONE of the very delightful Beverly Hills estates is that of Mr. and Mrs. Edward G. Robinson. There is an atmosphere of serenity in the wide lawns framed in trees and shrubbery, which undoubtedly make the garden more an outward and visible sign of the owner's real self than the rather sinister roles for which he is famous. The lovely little flower-fringed pool is placidity itself.

The house is English in type, suggesting an English manor house and the sharp lines of the roof are softened by a planting of Lombardy poplars to the north. There is no break in the outline of greenery which masks the

boundary of the grounds and swings around to the south, encircling the beautifully kept greensward. This boundary planting has been made of rapidly growing trees, closely set.

This impression that the lawn is bordered by dense woodland makes the charming irregular pool doubly effective. It seems as if it were a happy accident. Acacias of several varieties, fatsia, an overhanging cotoneaster and some small junipers completely hide the neighboring estate; thick, finely branched, small-leaved Kurume azaleas fit into the irregularity of the Lilliputian rocky hillside; a miniature torrent slips out from among the rocks and

rushes into the quiet pool. In the still pool itself are water-lilies and water hyacinths. Tucked in among the stones at the edge are groups of the lovely Irish heather, *Daboecia cantabrica* which has soft, feathery, heath-like foliage and racemes of bells as pure white as those of the lily-of-the-valley, but more slenderly hung, a trifle larger and more rounded in shape. As accompaniment for the Irish heather is the dwarf *Campanula* (*C. isophylla Marisii*) blue flowered, with silver-gray foliage.

Mr. Robinson is looking into the pool, probably at the darting goldfish, with which, like all well-planned pools, this is policed against mosquitos. A Japanese maple also is looking down into the pool. It is a dwarf variety, of deep claret with finely cut foliage (known to the learned as *Acer dissectum atropurpureum*). Several prostrate junipers are distinguishable among the rocks, probably *Juniperus sabina procumbens*. In the center of the lawn such a pool would have been lost, but fitted in a charming part of the irregular woodland, it is delightful.

Quite probably Mr. Robinson will break the continuity of the circling greenery and make it more irregular by planting a flowering tree set in a little from the line of shrubbery. The charm of such a planting is that the lovely burst of blossoming is like a dramatic appearance, and then, by way of exit, when the glory of bloom is past, the tree emerges itself indistinguishably in the background.

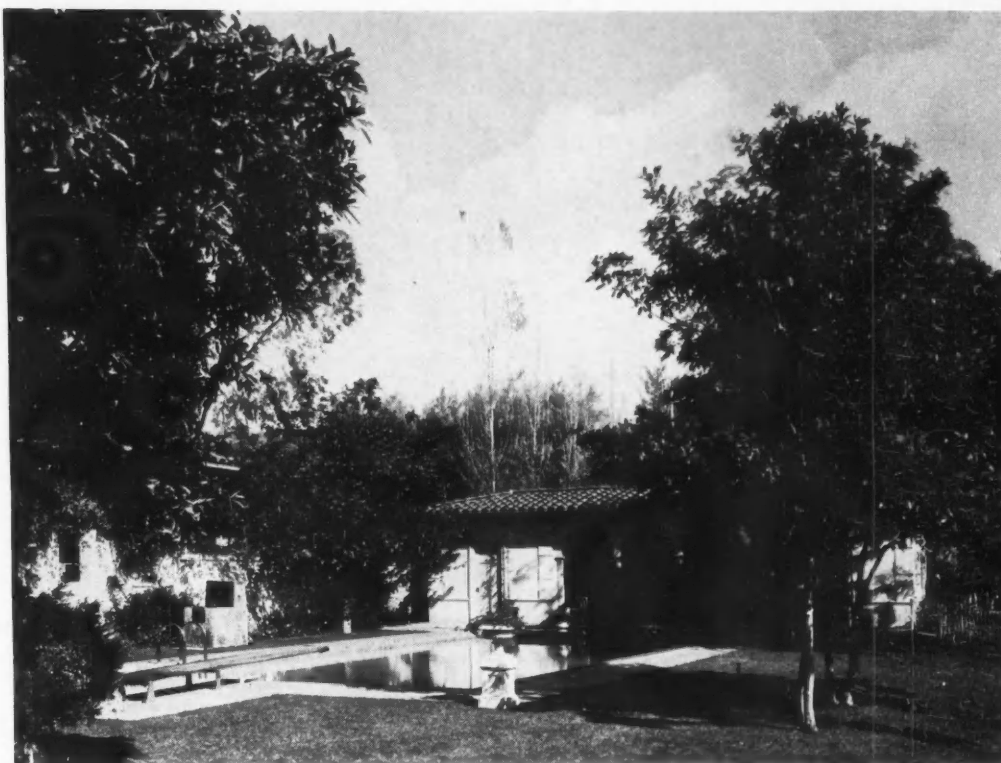
The house is delightful too, but that is another story; and there is a wide, deep porch overlooking the green quietness of the lawn. It is a distinctly restful gardening, far removed from the hectic drama in which we see this able and admirable gardener as villain.



GARDENS GAY FOR EVERY DAY

By CHARLES GIBBS ADAMS
Landscape Architect

A retreat in the garden of Miss Ruth Chatterton where the cool water and the green grass are refreshing indeed. Charles Gibbs Adams, landscape architect.



Photograph by Miles Berne

OUR favored California has long been advertised to the wide world as a glorious land which "blossoms in January as in June." That could easily be, but never quite has become, fully true. It will take more generous applications of thought, of love, and of fertilizer, than it has yet been blessed with.

Now we can and we should make the story come true. The opportunity is ours, for here will prosper, every day in the year, more floral beauties from more farflung corners of the globe, than anywhere else on earth. We need never be for an hour without their color and their fragrance.

First, there must be more study to the task, either self-starting or hired. Let us not pause now to dwell upon the vernal season, for any one can make a garden that is gay in spring-time, and joyous with color, even if it is not well designed. Not so the summer, nor the autumn, nor most of all the winter. Yet we have the materials to make the winter grounds most beautiful of all. Let us begin with that.

As the backbone of any garden, there need be trees, and in California many of them should be the glorious flowering ones in which we can so excel. First of all the flowering ones comes the exquisite fragrant Almond, the common nut-bearing one. It would deserve a place in any garden, even if it did not earn its living.

Golden Acacia *podalyriaefolia*, so little known yet so accommodating, will bloom half a month before the usual *baileyana*, and quite as beautifully. Of the Chinese Flowering Peaches, Early Red will often show its first blossoms by New Year's day, and so will the regal Chinese Magnolia, *soulangiana*. By the middle of January that best of all the

Flowering Cherries, the cerise *Prunus campanulata*, will be aflame. The Pink Shower Eucalypti, *Sideroxylon rosea*, and *Leucoxydon rosea*, (almost identical except in the rough iron-colored bark of the former and the dove-gray satin skin of the latter), will spill forth their rose cascades just any time in winter, regardless of the calendar. Fairest of all the winter-flowered trees, if one has a sheltered corner, is the pink *Dombeya* from India. From October to March the *Pittosporum rhombifolium* trees will be jewelled with orange berries, splitting to flaunt their scarlet seeds.

Now to the shrubs. Tallest of all are the lavender-flowered California Mountain Lilacs, *Ceanothus arboreus*. Then the generous "Heather," *Erica melanthera*, now given far richer color in the new variety *rosea*. There is a still newer, still darker one, *rubra*, but it does not fraternize with other colors nearly so well. The lavender *Erica regerminans* comes into color six weeks before it, in the early fall; it grows but half as tall. For gay yellow, in sun or shade, the "Golden Flax," *Reinwardtia*, is unequalled; close seconds are the *Coromilla* or Crown Flower, and *Cassia artemisoides*.

Poinsettias, of course, are invaluable for Christmas red. The newer double ones are far more lasting than the single. For actual beauty, the better of the new pinks excels; the new yellow has not much charm, and the "white" isn't white.

The aristocrats of the winter-flowering shrubs are the *Daphne*, pink or white, of heavenly fragrance, and the royal Camellias. Twenty years ago one could get but seven distinct Camellias; now there are almost a

hundred available, all beauties, and several of them climbers, notably White Dove.

What a help are winter berries, especially those of good holiday red! Both the *Pyra-canthes* (so persistently miscalled *Crataegus* on this Coast) and the *Cotoneasters* have been so tremendously improved, one should forget the old standard ones of yesterday. *Formosana* far excels her sister *Pyra-canthes*; and *parneyi* and *harroviana*, the older *Cotoneasters*. Still I think the finest berry bush we have is our faithful native *Toyon*.

The flowering trees for summer are not so many, but very important.

The *Magnolia grandiflora* is most valuable of all, a tree for kings. But it *must* have abundant water. The drought-loving Crepe Myrtles gladden the hottest season; but the most common is the least desirable; its heavy pink is too hot for August and September. Preferable are the lavender and white ones. The white *Bauhinea* or Orchid tree is a beauty, though when winter comes, it is a bit stemmy. *Althea*, or Rose of Sharon, is a good old friend.

The fern-leaved *Jacaranda*, with flowering heavenly blue in early summer is, I think, the king of all flowering trees. There should be a thousand where one is now. A rare tree of cool, sweet blue, is the *Vitex*.

Blue, the peace-maker among colors, is, by the way, the one most to be courted.

Alone the Coral Tree, *Erythrina*, is a beauty in midsummer; but is likely to fight with other colors.

Of colorful summer shrubs for sunny gardens, the *Hibiscus* and the *Oleander* are the most dependable; but the reds of the two

(Continued on Page 40)

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Headquarters at the HOTEL SENATOR



Jonquilla simplex is a miniature narcissus that is popular for rock gardens and blooms in charming clusters of small, yellow flowers sweetly scented. From the California Nursery Company of Niles.

A GARDEN OF BULBS

BY BERNIECE ASHDOWN

NO GROUP of flowering plants adds more charm and beauty to the garden than bulbs. From the first appearance of the Snowdrops in early spring to the last Colchicum in the autumn they are the brightest jewels in the garden. Their color range is virtually unlimited and their blooming season includes every month in the year.

In popular parlance almost any plant with a swollen root-stock or thickish, creeping roots, including tubers, corms, rhizomes and true bulbs, are called "bulbous." The tulip, hyacinth and daffodil are examples of true bulbs. Gladiolas and crocus are corms; oxalis, cyclamen and potatoes are tubers; while German Iris and Lily of the Valley are rhizomes. Their function is to act as storehouses for the strength and energy acquired by the plant during one season for use during the next. Most bulbs store up enough energy during one season to produce and support the flower stock during the following season. After the flowering period the roots and stem dry off and the bulb in this dormant state, which lasts three to six months, may be safely transported for great distances.

It is highly injurious to most bulbous plants to allow seeds to develop, as it saps their energy and consequently lowers the quality of the blossom for the following year. Lifting the bulbs should never be done until the foliage is limp and brown in appearance.

Most bulbs prefer a very rich, lime-free loam, but care should be taken not to allow them to come into direct contact with fertilizer because, in the dormant period, it causes the bulbs to rot. Hyacinths are best raised in very open, sandy soil without fertilizer.

The proper depth to plant bulbs varies with the kind, but a good rule to follow is to plant them three times the average diameter of the bulb. Most spring blooming bulbs should be planted in the fall. The planting time for other bulbs varies, depending upon their blooming season and the climate.

Because most bulbs have a very short blooming season, a good ground cover is advisable. Light rooted creeping, trailing or tufted plants are not in any way injurious to the bulbs, and in many cases are actually beneficial. Many bulbs, including Snowdrops, Scilla amoena, Snowflakes, Crocus, Chionodoxa, Bulbocodium and Triteleia grow very well when planted in the lawn.

Bulbs should never be planted in straight rows, but in clumps. They are charming when arranged in irregular groups in the herbaceous border. Many also are easily naturalized in wooded sections or near water. Narcissi are especially effective when naturalized beneath White Birch (Betula alba) or Crabapple trees, but they are far from being limited to this use; indeed they are charming in almost any garden situation. Narcissi come in many forms, including varieties of the well known Daffodils; the poeicus types, having a white perianth and an orange or red cup, and the small types including Bulbocodium, Triandrus and Cyclamen forms for the rock garden. Perhaps the earliest of all spring blooming bulbs are the Snowdrops, Galanthus which bear dainty nodding blossoms on 8" stems.

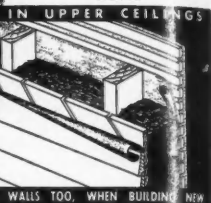
Crocus are so well known that little need be said in the way of an introduction. Whether they are planted in the lawn, naturalized in a wooded spot or massed in the herbaceous border with soft foliaged Thymus lanuginosus, they are indispensable. Nor should the autumn blooming varieties be forgotten. These should be planted in August or early September and will bloom two or three weeks after planting. Crocus prefer a light sandy loam which will afford good drainage. Spring blooming varieties should also be planted in the fall.

Scilla bifolia, the earliest of the squills, bears deep blue, pendant star-like blossoms on arching 6" stems. Scilla siberica is a vivid sparkling blue which is delightful planted with yellow, white or pink flowered shrubs and trees.

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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ESTABLISHED 1898

In late April we have *Scilla natans* which is very graceful and often over a foot high. *Scilla italica* blooms still later and grows about 10" tall.

Glories of the Snow, *Chionodoxa luciliae* and *C. sardensis* are about 6" tall and a delightful blue in color. The well known Grape Hyacinth, *Muscari azureus*, *M. hildreichii* and *M. moschatum* also bloom in early spring. They are lovely planted beneath Flowering Almond, Forsythia, Spiraea, etc. For some shady spot in the garden, nothing could be lovelier than Lily-of-the-Valley, *Convallaria majalis*. They prefer a rich, damp, sandy loam with good drainage.

There are many splendid bulbous Irises for the spring garden. They all have graceful, dainty flowers which come in a wide range of colors. The Dutch Iris, *Iris hollandica*, bloom in February and March. The Spanish Iris, *Iris hispanica*, flower a little later. Both are excellent for planting with tulips, flowering peach, etc.

Ranunculus should not be overlooked for the spring garden. They are easily grown in any good garden soil and lend an indispensable dash of color to unattractive corners.

Tall, pink Clara Butt tulips planted beneath pink Flowering Cherries with *Viola cornuta* (a charming lavender viola) as a ground cover are lovely as are Yellow tulips, the fragrant Mrs. Moon is one of the best, planted with sky blue Flax flower, *Linum perenne* and low growing *Gypsophila repens*, or Grape Hyacinths, *Muscari*.

Among the best June flowering lilies we have the Madonna lily, *Lilium candidum*, perhaps the most democratic as well as the most beautiful of all lilies. Planted with delphinium and Forget-me-not, they are especially lovely.

Western orange-cup lily, *Lilium umbellatum*, blooms in June with large umbellate heads of attractive blossoms. Their color range includes red, orange and yellow. They grow best in a good, well drained loam and should be planted about 5" deep.

Lilium Hansonii is a splendid tall lily which bears large purple-spotted flowers in loose clusters. They are very effective planted with *Rhododendrons* or in thin woodland.

One of the best pink lilies is the graceful *Lilium rubellum*. Its dainty spotted flowers are borne on stiff stems 3' tall. It requires light, well drained soil and semi-shade.

July offers the vigorous and beautiful Royal lily, *Lilium regale*. It grows from 4' to 6' high and bears sweet scented blossoms which have a yellow throat and white petals lined with a rich wine color on the reverse side. A single bulb often produces 18 to 20 flowers during the season. They grow best in a very rich loam and in full sun. They are especially suited to use in the herbaceous border.

The beautiful Japanese Lily, *Lilium speciosum*, has several varieties which are all garden worthy. The white form, *Lilium speciosum album*, is very lovely. The others are a delightful shade of pink with spots of dark red or maroon. Plant 10" deep in rich, lime-free, well drained soil and mulch well. They do best when planted in full sunshine but among shrubs which will cover the ground. They bloom in July and August. Also included in the August blooming lilies is the Golden Rayed Lily of Japan, *Lilium auratum macranthum*. This is truly a noble lily and deserves all the attention it can be given. Like *Lilium speciosum* they should be planted 10" to 12" deep and well mulched at all times. The gigantic flowers are white with golden rays and are borne on tall robust stems.

Gladiolas need no introduction. They are very beautiful as well as hardy. Their blooming season is brief and it is therefore advisable to plant bulbs a week apart to insure continuous bloom. They grow easily and increase rapidly in any good soil.

Another fine, summer-blooming flower is the Foxtail lily, *Eremuri*. There are many varieties which bloom in June and July. They have slender, grass-like leaves and bell shaped flowers borne on spikes 6' to 8' tall. *Eremuri* do well in any rich, well drained soil. In northern climates they require some protection from the frost. Their colors range from rose and yellow to white.

The Mexican Tiger Flower, *Tigridia pavonia*, is a colorful, easily grown plant bearing spotted, three-cornered flowers from 4" to 6" across on stems 1½' to 2' high. They come in a wide range of colors. *Tigridia* is a lover of sunshine and plenty of moisture and grows well in any sandy loam.

The blue lily of the Nile, *Agapanthus africanus*, is a splendid plant from South Africa. It is well suited to southern gardens but must be protected from frost in colder climates. It has long, strap-shaped leaves and bears in summer and autumn large clusters of umbellate blossoms of a deep blue color. There is also a good white variety. It does well in any rich loam and needs plenty of water. *Agapanthus* is used very effectively near water.

In southern gardens, the Kafir Lily, *Clivia miniata*, can be raised out-of-doors but is too tender for this treatment in the north. It has a long blooming period, extending through summer and often blooming again in winter. The orange and yellow blossoms are borne in terminal umbells on straight, stiff stems. They prefer a fairly heavy, well drained soil.

There are many beautiful "bulbous plants" which make successful house plants, including *Gloxinia*, *Begonia*, *Freesias*, *Amaryllis*, *Cyclamen*, and many others.

SMITTER TREE EXPERTS

Los Angeles, California

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CURTIS SILENTITE WINDOWS give proof that you are unlikely to ever have sticking windows in your home.

In Cincinnati, a 5-year-old Curtis Silentite unit took a flood bath for five days in the Pierson Lumber Company's office. When they lifted it out of the muck, it worked as well as before. Stops and inside trim were warped, but the Silentite window and screen remained "stickproof" as ever! And every old-fashioned window in the office stuck like glue!

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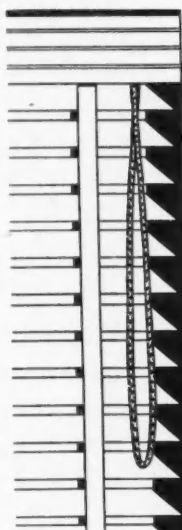
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NEW PRODUCTS AND PRACTICES

Hi-Plastic

Both the virtues and uses of Hi-Plastic Golden Gate Portland Puzzolan Cement are notably many. The plasticity, sand carrying and rapid hardening have been pronounced ideal for stucco. It is claimed, among other good qualities, to possess great ultimate strength, extensive workability, almost imperceptible notice of heat or cold, a resistance to alkali and salt water, an easy spread and a finer texture. The application is simple and efficient—there can be speed in placing mortar and plaster coats, rapid set in mortar and stucco mixes, strength and hardness during curing, and more than average yardage per sack. The product is used for exterior stucco, brick mortar, sidewalks, gunite jobs, culverts, reservoirs, dams, foundations, bridge piers, etc. Hi-Plastic, with its high standard of quality and performance, is manufactured by the Pacific Portland Cement Company of San Francisco, which issues a descriptive folder, A.I.A. File No. 3a8.

Limiting the Shower

When some member of the family is upstairs taking a shower it is not desirable that another member perhaps comfortably reading at the breakfast table should be subjected to the ancient Chinese torture of successive drops of water on the head. This floor leakage often occurs where the shower base receptor is either inefficient or absent. But the likelihood of the occurrence is entirely done away with through a terra cotta shower base unit, according to the manufacturers, N. Clark & Sons of San Francisco. Christened the "Clarkson," this single-piece shower base receptor meets the demand for a permanent installation that is leak proof and sanitary—being a jointless, cast and fired unit that holds three inches of water. The receptor is made of a tough, dense clay body, the surface is either dull or matt glazed, and has a highly durable finish. A stock of the most popular colors is carried for prompt delivery, and the shower base is easily installed over either finished or unfinished floors.

Hardboard Floor Tile

Alert to the constant need for new and different materials in building, the Celotex Corporation has announced the addition of a hardboard floor tile to its line of supplies. The new material is $\frac{3}{16}$ " thick and is supplied in two sizes, approximately 12" by 24" and approximately 24" by 48". Edges are beveled. A hardboard grain effect permeates the material, which is of a rich dark brown color. It may be applied direct to wood floors or sub-floors with adhesive, nails, or a combination of the two, and provides a durable, attractive and inexpensive floor covering, according to the announcement. Applications in retail establishments and home recreation rooms are some suggested uses. Called Celotex Tempered Hardboard Flooring, the new product will be distributed through dealers in lumber and other building materials.

Redwood and Fir Plywood

California redwood is to be used on a large scale in the production of a new type of weatherproof plywood covering for houses, according to the Harbor Plywood Corporation of Hoquiam, Washington. The new siding is made from an exclusive weatherproof plywood which is hot pressed by an original method with a binder which is insoluble in water. The manufacturer guarantees it against ply-separation. It will be made with both redwood and fir facings and marks the first time that redwood has been employed in plywood. One of the distinct features of the new siding is that it provides a real barrier to moisture. The binder by which the plies are fused is toxic to termites and to all insects and rodents. The cross-banded construction prohibits shrinkage, swelling or splitting. The Geo. E. Ream Company of Los Angeles are the southern California distributors of this plywood. In northern California it is handled by the Maris Plywood Corporation of San Francisco.



Whither the Card Table?

When the game is over what do you do with your card tables? A solution to that problem is an OUT-O-WAY card table holder manufactured by the Card Table Holder Company of Los Angeles. This labor-saving, table-saving, temper-saving device can be placed on the baseboard of any wall space or stairway, is made of sturdy steel that will bear up under two all-steel tables, in a beige suede finish that makes the holder as decorative as it is useful.

Native Photo-Murals

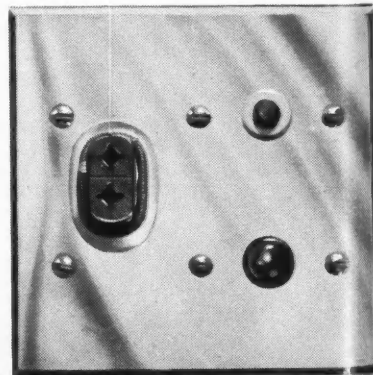
Photo-murals are now available on the Pacific Coast. The C. S. Smith Company in Los Angeles is offering a fine collection of artistic reproductions of local scenes, adapted to fit any wall space at a surprisingly low cost in this extensive photo-mural plant in Hollywood. Another addition to the already complete line of the C. S. Smith Company are the crystal brocades designed and manufactured by the M. H. Birge Company, of Buffalo, New York. Actual beads of glass are used in making the design on these papers. These beads catch the light reflections in a manner that is pleasing and definitely new in smart wall treatments.

"Off" with the Old Switch

A third of man's years are spent sleeping, and it may furthermore be true that a considerable share of them are devoted to turning switches off or on. This is not only wearing on man but also on the switch. The General Electric Company has improved the switch, however—making it not only more durable, but also noiseless. This silent cushioned-action switch has no spring to break, no blades to hammer away—literally nothing to wear out. In the Research Laboratory of General Electric at Schenectady, a single G-E Sphinx Mercury flush switch has turned a lamp on and off more than 125,000 times. Most switches wear with use—their contact surfaces corrode and tarnish. But the Sphinx flush switch renews its surface, for the electrical contact is made with the fluid metal, mercury, and the contact is made and broken in an atmosphere of hydrogen. The switch is neat, compact and can be installed in any standard switch box.

A "Skeleton Key" Plug

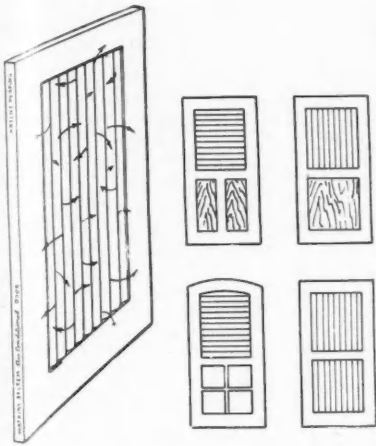
In this electric age there are in use millions of domestic electrical appliances, each requiring a flexible cord and a special size attachment plug. These cords, one for the iron, another for the silex, and still another for the toaster, have become Domestic Enemy Number One. A new development, the Cord-away Universal Unit eliminates this nuisance for the reason that it embraces a full length flexible cord with a patented attachment plug which fits any domestic appliance, regardless of size or manufacture. In addition to all domestic appliances, the Cord-away patented attachment plug can be used exactly like a standard convenience wall outlet; and further this flexible cord automatically reels back into the wall by simply pressing a button. Cord-away is mounted within a standard deep two-gang flush plate, chromium finished, upon which are mounted a black release button surrounded by an ivory grommet, a pilot indicator of red transparent bakelite and a patented



Cord-away attachment plug, the entire assembly is mounted on a heavy nickel-plated frame secured to the flush plate, and can be removed by taking out the four flush plate screws. The company responsible for this modern convenience is the Signal Electric Supply Company of Los Angeles.

For Objectors to the Draft

An entirely new design in doors and windows permits fresh air to enter rooms but eliminates all drafts.



Tests have revealed many health and comfort advantages. Their construction is such that a miniature whirlwind is set up between each "Vent-air", and this cyclonic action has the effect of being an automatic air valve. Setting the control handle for the amount of fresh air desired, it makes no difference what the conditions are outside, an even, steady flow of air is admitted, entering the room so there is *no draft*. The windows admit fresh air but keep out rain, fog, and dampness. A baby may be placed directly in front of these windows without danger of catching cold from drafts. Bedroom doors may be closed with the advantage of cross-ventilation and fresh air with absolute privacy. Sound is also deadened with these doors compared with standard type doors due to the deflection and breaking up of the sound waves. Closet doors made of cedar with this feature prove excellent protection against moths, and eliminate mustiness and odors. Beautiful effects are obtainable in both the doors and windows by using "Ventairs" of glass, either clear or frosted and in stained or colored crystal. The "Ventairs" are made of wood, glass, composition or metal depending on the use and decorative scheme desired. Doors and windows are made in a large number of stock sizes as well as special sizes and cost little more than the old style.

Further information may be obtained from the Watkins Air Conditioning Company, 832 West 5th Street, Los Angeles.

Looklets at Booklets

An architect may often be found beneath a pile of booklets, pamphlets, folders and leaflets with which some enterprising manufacturer has just swamped him. But the Weyerhaeuser Sales Company of St. Paul has devised what may set a wise example for future advertising literature. They have compactly wired together into one handy volume a variety of booklets referring to the Weyerhaeuser 4 Square Demonstration Homes. A series of twelve homes are explained through the booklets. One of the compound set shows floor plans and sketches of exteriors and interiors, another contains blue prints of garage plans, a third details full specifications, and a fourth provides complete working plans for one of the houses. A further booklet offers descriptive data about Weyerhaeuser 4 Square lumber, and the final one is a manual of standard specifications for house

framing. The entire compound of booklets was printed primarily as a sales manual for dealers, but its interest for architects also is considerable. This "five-foot shelf" of booklets is apt to engage a reader for more than fifteen minutes a day, and it seems an exemplary mechanical publishing method for any company issuing quite a bit of booklet literature.

A comparably attractive publication is Weyerhaeuser's separate booklet describing their 4 Square Wood Panels. It contains twelve color reproductions of 4 Square Wood Panels and suggests a few of the many effects possible through the use of various combinations of panels and panel strips in several different finishes. The booklet is available to all 4 Square dealers and to architects.

A book written in a "plane" manner which hits the nail on the head and "saws wood" as a good informative guide book is the eighty-page carpenter's manual for the construction of interiors, which has just been published by the Celotex Corporation of Chicago. Text, illustrations and detailed working drawings tell in simple terms how to apply Celotex materials to achieve decorative interiors of many architectural styles. Installations of interiors for homes, offices, stores and theaters are explained—from the rough layout stage to the final decorative touches. The manual should be helpful to architects, decorators, builders and carpenters.

Another folder issued for A.I.A. classification, No. 27c3, comes from the Selectron Company, Inc., 5525 Sunset Boulevard, Los Angeles. The brochures outline the features and mechanism of Varnum Electric Operators, which like an alert automatic valet open and close the garage doors or gates for the master as he enters or exits. Selectron is not a tread switch, radio control, electric eye or sound wave. What it is may be learned from the interesting booklets.

An abbreviated cyclopedia on hardwood flooring is a new color booklet on Bruce Finished Blocks, just issued by the E. L. Bruce Company of Memphis, Tennessee. Titled "Patterned Hardwood Floors—For Distinctive Decoration and Lasting Beauty," the booklet contains nearly a hundred illustrations showing the many decorative effects that can be achieved with patterned hardwood floors. They portray the adaptability of this distinctive flooring to various architectural styles and room schemes.

The National Lumber Manufacturers Association of Washington, D. C. has just published Supplement No. 5 of the Wood Structural Design Data Series on "Wood Trusses—Stress Co-

efficients, Length Coefficients and Angles." The pamphlet is arranged to assist the designer, architect and engineer in determining with the minimum of effort the stresses, lengths and angles of slope of members of nine common types of pitched and flat trusses.

The vital problem of proper school lighting has been investigated by the Illuminating Engineering Society of New York and the American Institute of Architects. The findings of a committee have been published in a booklet just off the press and titled "American Recommended Practice of School Lighting." The booklet has been approved by the American Standards Association and has been materially enlarged over previous editions. Single copies of the new recommendations are priced at twenty-five cents each.

"Crane Radiation" gives complete ratings and general dimensions of Crane direct radiators as well as other information on shielded radiators, invisible shields, Crane convectors and enclosures, valves, fittings and accessories. Another new Crane booklet describes and illustrates seven models of water closets of modern design. Both have been issued by the Crane Company, Chicago.

The smart trimness of decorative mouldings of metal may readily be seen from a booklet by the Herron-Zimmers Moulding Company of Detroit. Its bright enhancement of kitchens, bathrooms, lobbies, clubs, bars, offices, etc., is notable from numerous photographs.

"Pressure Treated Timber—From the Tree to the Job" is the title and topic of a booklet from the Wood Preserving Corporation of Pittsburgh. Photographs illustrate a wide variety of construction projects employing treated timbers.

Complete specifications for all types of coal tar pitch and tarred felt roofs are among the contents of the Koppers Company's new edition of its standard roofing specifications book. There are data concerning spray pond roofs and water cooled roofs. A good share of the book is devoted to illustrated descriptions of various methods of waterproofing and damp-proofing residence and deep foundations, shower baths, swimming pools, etc.

The valuable new development of the aluminum window design—for the home and the small apartment—is presented in a booklet titled, "Windows of Alcoa Aluminum," A.I.A. file No. 16-E, just published by the Aluminum Company of America at Pittsburgh. Hitherto used mainly in large buildings, the aluminum window is now being domesticated. Its shining merits and extending popularity are made clear and translucent through the booklet.

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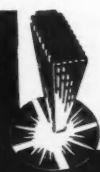
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A CHILD OF THE DEPRESSION

(Continued from Page 31)

But the model maker took so much time with his glue molds that her first year was mostly written off to experience. However, she had begun to make other small figures and gaily painted fruit. Everything she made sold, and Mr. Morris who has moved his art store into Maiden Lane recommended Miss Lundy to a dealer in New York, Mr. Gerard. He asked for more figures, and she started to create on a wider scale.

She changed her model makers and found that the rough models in cement could be made on a commercial scale much better than her little man was doing, so she bounced him and really went into business. The Araminta figure, after four seasons, is still selling in large quantities, even though a Mr. Bear from the East Side in New York bought one of her figures and with the original signature on the bottom took orders for copies at a lower figure. There seems to be no protection in America against these chiseling design pirates.

Miss Lundy paints each one of these figures herself. That is, she does the finished decorating, but has a well qualified staff who do the filling and basic coats of lacquer. When the figures are finished they have a better glaze than most pottery on the market today. The business this year has grown to a very large figure, and has necessitated work from nine in the morning until ten at night. She loves the painting of these tiny little figures that are so charming and whimsical. And her color schemes are entrancing and fresh. The leading stores in America are her customers, and the most exclusive shops want her to design figures for their own private sale, but she literally hasn't time for it. Her manager nearly has heart failure every time she threatens to design a new figure. His practical nature demands output on their present designs.

She now has at least fifty numbers that are selling, and everything she has ever made continues to sell. She expected to drop the Araminta this year, but the sales continued and she had to go on making them even though she designed three new flower containers this year that were very lovely. Suzanne, Melisande and Melissa added their dainty forms to the Araminta and Peter and Wendy. Then there is Sammy, a bumptious drummer boy, and a slender angel of wood and tin.

Miss Lundy is everlastingly raiding the five-and-dime stores, and every raid produces some new idea. Her co-workers have to tie ribbons around her to keep her home. And how she loves angels. She has them of all sizes, made of wood, cement, glass and aluminum. For instance, she saw some large glass funnels. If you or I saw glass funnels we would think of pouring vinegar into a cruet, or liquor into a bottle, or cider into a jug, but when she saw the glass funnels she thought of angels. She made a great big angel and two smaller angels, with large gold metal sleeves and a metal halo around a glass head. The idea was to place the glass funnel over colored candies on the table, with candles on the outstretched hands. She no sooner made them than she had more orders than funnels.

La Femme des Fleures, a head and bust holding flowers in her arms, is a larger form that has been very successful and makes a fine decorative piece for the living room console or commode. Many of these larger pieces are painted to order for decorators, and in some instances she has designed special full-sized masks.

To drop into her Maiden Lane studio is to visit a veritable fairyland of colorful little entities being created for the world by a lady who literally lives through and in her vivid imagination. While in the midst of the Christmas rush this year she had requests for Easter, and so she sits and paints while her mind is thinking of more figures to drive her manager crazy. But she is happy as few people are happy in this world, Miss Bernita Lundy of Maiden Lane.

DO YOU KNOW YOUR DINNERWARE?

(Continued from Page 11)

continuous service for several years, under a hot broiler for half an hour; remove and observe the pool of oil which the heat boiled out of the biscuit to the surface. If every housewife was familiar with this experiment she would discard all crazed pieces, and in buying new would ask, "Is this guaranteed against crazing?" The answer would rarely be an unqualified "yes" assuming that she is considering earthenware and pottery which is most likely to craze. However the purchaser would be making a poor choice if the sales-person could not say, "With normal care this will not craze. However, factors sometimes beyond the understanding and control of potters will cause some choice pieces in a set to craze more readily than they should. If this occurs our firm will replace them for you."

The connoisseur knows which "defects" are negligible and which are acceptable. He looks for a smooth, rich glaze which has not "run," blistered nor left dull spots which it failed to cover, and one which is hard enough to resist scratching. He listens for a sonorous ring when he holds a plate on his palm and strikes the edge with his knuckle or a pencil. He always demands firmness and durability. A fine piece of china conveys a feeling of solidity and elegance which is discernible to the sense of touch. The three rough spots in the shape of dots found on the reverse of every china object are the marks left by the stilts or pins which support the pieces in the process of firing in the kiln. Where great care is taken in finishing, these marks are smoothed down until they are practically not noticeable.

The term "open stock" should be clearly understood by all buyers. The following definition gives the real meaning of this expression so popular with china dealers: open stock is a term applied to patterns of ware to denote that all shapes are procurable at the time of purchase. Note, "at the time of purchase" only. The dealer is dependent upon the factory for his supply and if the manufacturer stops production of the line, it is no longer open stock and consequently the purchaser cannot get replacements. Only in buying hand-decorated dinnerware of conservative shapes can this hazard be eliminated, for handwork can always be copied.

A bride on her first shopping tour for china invariably asks "How can I tell china from earthenware?" The answer is simple. China is translucent when held to the light and earthenware is opaque. This is due to a greater amount of feldspar in the china biscuit and to the use of more refined clays. China is fired in a kiln of much higher temperature than the coarser ware and this produces a harder and more compact composition.

There is a rapidly growing tendency among home decorators to give their table appointments an important place in the decorative scheme of the home. Heretofore the artistic harmony of many a house was disturbed because the table was set with china which did not fit the decorative character of the home.

The attention that American women are giving to the earthenwares of the Scandinavian countries is gratifying. They have always known that no china ware exceeded in quality the fine porcelains of Denmark, and now they are awakening to the fact that the same is true of Danish and Swedish earthenwares. Sweden, being the cradle in which the real modern art was born, shows her regard for this new movement in all of the delightful semi-porcelains that her master potters are producing. The designs are daring and bold in their naive simplicity and alive with nature subjects rather than conventional impressionism which we might expect in the modern. They are all suggestive of the earthly wholesomeness of the Scandinavian peasant and although modern, fit perfectly into the home of today.

NATURE STAGES A SHOW

(Continued from Page 10)

contributes something new and worthwhile from her collection, amassed in her annual migrations up and down the State in search of new material.

This same Frank McCoy is a genuine collector, none the less ardent because of the variety of his interests. First and foremost he collects people. He relishes the rich variation of human types, and may gratify his taste in this direction every day in the year through the troops of travelers who savor the charms of the Inn. Then, of course, he collects flowers and these are displayed in the Inn in unsurpassed profusion and perfection. To these hobbies he adds an interest in unusual books, and to collecting fine old pieces of copper and pewter, as well as old Spanish chests, of which he has a goodly number. The copper and pewter pieces are displayed advantageously in the dining room, adding a decorative touch and supplying historic interest as they recall incidents of the early days of California. One piece is an old French copper kettle, with the fleur-de-lis in strong relief, which was acquired from the sole descendant of a prominent French family in the neighborhood. The kettle was brought from France to Quebec and gradually followed the fortunes of the owners to the Pacific Coast. At the Inn the piece attracted the attention of Cecil de Mille, who made a replica of it, and thus it has appeared in several pictures.

SPOTLIGHTING LITTLE THEATERS

(Continued from Page 9)

from continuing another year. Schedule all expenditures within this fund. If you cannot afford scenery use draperies. If you can't have period costumes do it in modern style. If you can't, because of lack of finances, do one thing do something else. It may be more interesting the new way. You have to make up in planning, originating and contriving for what is lacking in finances. Once a season is under way it is possible to use the receipts from the first play as a budget control figure. For example, this is elementary of course, suppose the receipts from the first play are one hundred dollars and your receipts are greater than your expenses then take a sum out for a safety margin, say twenty dollars, and break the remaining eighty down into parts allocating a fixed amount to house expenses, salaries, and production expenses. Give to the person who is responsible for each department the amount that is allocated to his department and tell him that it is up to him to keep within the amount that is given or obtain donations for the balance he will need. This seems rather cold-blooded but when a person feels his responsibility and with it is given authority many things can be accomplished. A close and immediate check can be kept on the expenses by this means.

Timidity should have no place in the scheme of things for a Little Theater. A controlled daring is needed if there is to be success. Frequently the tendency of Little Theater Boards of Directors is to be ultra conservative. They are fearful of the debt bogey. As a result not much in the way of progress is made. The pressure of debt has made many an organization. It has had to work hard to pay off the debt and by doing so has learned how to get results. Doing the daring thing and active selling are two factors that help success.

Too much cannot be said for that thing called for lack of a better term or word, *esprit de corps*—the ability to get everyone working and liking it. The spirit of united we stand, divided we fall, of all for one and one for all, makes wheels turn and gets things done, but does it with a zest and a lively interest. Their reward will be that joy which the intelligent adult feels in the product of concerted, well-focused effort. Little Theaters needing it the most lack it. Let's have more of it.

The points we have given will help the Little Theaters with poor plays and players to be more useful and those with good productions to succeed.

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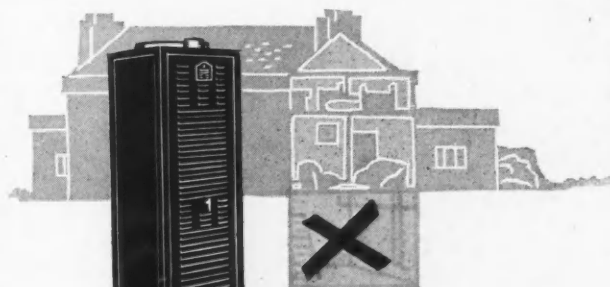
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GARDENS GAY
FOR EVERY DAY

(Continued from Page 33)

should be kept well apart. The Rock Rose, (*Cistus*), not the one of poor magenta so often seen, but the white maculata, or the purpurea, which is not purple as implied, but glowing pink. The old standby, blush-white *Abelia*, will cool any summer garden. It is, by the way, very much like the new *Kolquitzia* which is being widely hailed as a great find, but superior in form, in foliage and in flower, and should not be replaced by that impostor.

For the shady summer garden the *Hydrangeas*, especially the new French Hybrids, and the multitudinous *Fuchsias* we now have are most dependable. *Ceratostigma* is almost a shrub, of the much desired blue; and if there is room for a very large one, blue *Plumbago* is quite as willing to play the role of shrub as of vine. The bush *Heliotrope* is a joy from spring until almost Christmas.

For autumn the most colorful of the trees is the *Harpulia*, hung with scarlet balloons; it should be far more widely known and used. The *Eucalyptus ficifolia* will then be at its most brilliant orange, red or pink; and the white *Bauhinia* or *Orchid Tree* in its prime. Where it can have very cool roots, yet its head in the sun, the *Mountain Ash* is then a glory of orange berries.

Of autumn shrubs, none is more generous than golden *Hypericum Henryi*. The "Blue Spirea," *Caryopteris*, is an ideal mate to it. The *Crotalaria* will seem alight, in fall, with flocks of chartreuse yellow birds; the *Plumbago* still is busily floriferous as through all the summer, and the *Brunfelsia*, as yet far too rare, a symphony in varied blues from almost white to indigo on the same bush; the

regal *Pleroma* will flaunt its royal purple so brilliantly that it had better be enthroned where it can rule alone.

Over it all then, the Night Scented *Jasmine*, *Cestrum*, will distill its ardent incense. And the perfumed Yellow *Ginger Lily*—but our space is gone, and the flowers that bulbs and perennials and annuals lavish are "another story," and must await their turn.

VIEWING—WITHOUT ALARM

(Continued from Page 17)

first watch, who insists upon telling you the time at too frequent intervals. Houses have many functions, some of them more important than views, so striving for effective fenestration should not be allowed to interfere too much with the proper arrangement of the rooms for other living needs.

If you are a lover of gardens, you will face new problems in making a garden on a hillside. Perhaps you will find the best views from the house look out over the gardens, rather than into it. If the building site is large, terraces and walks will create excellent garden opportunities, but if the site is small, and the slope great, effective garden design will be almost impossible. The nourishing chemicals in the soil having been leached out by countless rains, you will need to bring in good rich top soil, and work in lots of humus and fertilizers. You might as well know in advance that rich loam is found in the lowlands, not on hilltops.

I have been asked to mention the planning of the house to suit the contours of the ground. That cannot be discussed in a general way, for each individual site presents new problems that your Architect will have to work out for you, but, by all means, have the masses of the buildings, and particularly the roof lines, follow the natural levels of the site, so that the finished buildings will seem to fit the earth. If the house is properly planned for the land, it will become a part of the landscape, it will seem to grow from the soil, not dig into the hill at one point and soar into space at another. And remember, there are certain things you cannot do on a sloping site that would be possible on level ground. Please believe your Architect when he tells you, gentle reader, that it just isn't in the cards to have the street, the motor court, the garage, the upper garden, the lower garden, and all of the rooms on the same level!

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